

BOOK NOTES

Bibliography of Books Published in 2008 and of Some Books Published Earlier

Kurt G. Siehr*

Advisory Committee on the Assessment of Restitution Applications for Items of Cultural Value and the Second World war (ed.). *Report 2007*. The Hague 2008. 84 pp., colored and black and white illustrations. No ISBN. No price. This is the latest report of the Dutch Restitution Committee. Under the new decree, the recommendations of the committee are binding, and a deadline for a “liberalized claim policy” has been set for April 4, 2007. After that date normal rules apply, as do normal statute of limitations. In 2007 there were 31 objects recommended to be granted and 22 objects rejected to be returned. In the report 16 recommendations are reproduced partially recommending the return and sometimes rejecting a return application.

Akinsha, Konstantin, Grigorij Kozlov, and Sylvia Hochfield. *The Holy Place. Architecture, Ideology, and History in Russia*. New Haven: Yale 2007. XII, 212 pp., with 59 colored illustrations. ISBN 978-0-300-11027-2. \$38.00. This book surveys two centuries of Russian history through a succession of ambitious architectural projects designed for a single construction site in central Moscow. Tsars, Bolshevik rulers, and contemporary Russian leaders alike have dreamed of glorious monuments to themselves and their ideologies on this site. The history of their efforts reflects the story of the nation itself and its repeated attempts to construct or reconstruct its identity and to repudiate or resuscitate emblems of the past. In the nineteenth century, Tsar Alexander I (1801–1825) began to construct the largest cathedral (and the largest building) in the world at the time. His successor, Nicholas I (1825–1855), changed both the site and the project. The Cathedral Christ the Saviour was completed by Tsar Alexander III (1881–1894). It was demolished by Stalin in the 1930s to make way for the tallest building in the world, the Palace of Soviets, but that project was ended by World War II. During the Khrushchev years, the excavation pit was transformed into an outdoor heated swimming pool, the world’s largest, of course; but under Yeltsin’s direction, the pool was replaced with the reconstruction of the destroyed cathedral. The book explores each project intended for this ideologically charged site and documents with illustrations the grand projects that were built as well as those that were only dreamed.

Andersen, Wayne. *German Artists and Hitler’s Mind. Avant-garde Art in a Turbulent Era*. Boston: Fabriart 2007. XI. 443 pp., with 161 black and white illustrations. ISBN-13: 978-0-9725573-2-0. \$30.00. Andersen (professor emeritus of history, theory and criticism at the Massachusetts Institute of Technology) aligns his provocative approach to radical issues that established in Germany the essential first wave of twentieth-century avant-garde art and culture. His ideas leave the reader unsettled as to modern art’s role in a moral society. He shatters the protective shield that art historians throw up to exalt and deify artists against displays of their own behavior. Insisting that German art is masculine and prone to violence, Andersen formulates an explanation for how artists and defensive art critics

*University of Zürich Faculty of Law, Max-Planck-Institute, Hamburg. Email: siehr@mpipriv.de

convert violence into art as a pretense to mirroring society. He associates *Lustmord* (sex-murder) imagery in German art, theatre, and cabaret entertainment with the sexuality of war. He sees Germania's primal barbarism in German painting infused with the rise of Germany's *Nacktkultur* (nudist cults). A desensitizing nakedness replaces sublimated nudity. The innocent nakedness of youth offers an opportunity for cultural renewal and a symbol of physical power. In turn, Andersen aligns artistic and cultic-nakedness with Hitler's intention to strip civilization down to the nakedness of Eve in the primordial garden—to restart human life without the stigma of sin and guilt. "Artists who produced 'degenerate art' . . . [were] the same artists who degenerated art in order to restore its pre-civilization purity" (pp. 15–16). An amazing book!

Arnade, Peter. *Beggars, Iconoclasts, and Civic Patriots. The Political Culture of the Dutch Revolt*. Ithaca: Cornell University Press 2008. XVI, 352 pp., many black and white illustrations. ISBN 978-0-8014-7496-5. \$26.95. The sixteenth-century Low Countries were northern Europe's most urbanized zone, home to great commercial centers and vibrant small towns. By the time of Charles V's (1516–1556) abdication in 1556, the Low Countries had a population of about 3 million, with two-thirds of the Netherlands settled in the provinces of Brabant, Flanders, and Holland, where half of the inhabitants were townspeople. The metropolis of Antwerp bustled with some 100,000 inhabitants in 1560. Kings who did not recognize the power and extent of this terrain risked imperilling their lordship. In 1539 the insurrection against Charles V failed. The Dutch revolt was launched in 1563 as a set of grievances lodged by the nobility in the Habsburg Netherlands against incursions into the spheres of privilege and against the strict religious persecution of Protestants. Already under duress, Habsburg political authority collapsed during the sprawling iconoclastic riots of 1566 and 1568. Benchmarks of historic events included the repudiation of Philippe II's (1556–1598) sovereignty by the States General of the Netherlands in 1581; the death of William of Orange in 1584; Spanish reconquest of southern territories, including Flanders and Brabant by 1585; the 12-year truce from 1609 to 1621 between Spain and the United provinces; and final recognition of the sovereign authority of the United Provinces by Philippe IV's (1621–1665) government in 1648. The noble members of the Order of the Compromise adopted the satirical insignia as *beggars*. This is the background of the study of Dutch history in the sixteenth century with the revolt against the Emperor and the Habsburg monarchy with Margaret of Parma, Charles V's daughter as regent of the low Countries (1559–1567), and Prince Alba as her successor.

Avril-Bodenheimer, Jean-Baptiste. *Tel Aviv 100. A Photographer's Journey through Architecture*. The Heder: Tel Aviv 2008. 74 pp., many illustrations. ISBN 978-965-91341-0-6. \$10.00. The City of Tel Aviv celebrates in 2009 one century of Tel Aviv and for this celebration published a book of the Bauhaus-style of the new city built by many architects.

Báez, Fernando. *A Universal History of the Destruction of Books. From Ancient Sumer to Modern Iraq*. New York: Atlas 2008. XIII, 355 pp., 15 black and white illustrations. ISBN-13: 978-1-934633-01-4. \$25.00 This is the English translation of the book *Historia universal de la destrucción de libros: De la tablilla sumeria a la Guerra de Irak* published by Báez, the director of Venezuela's National Library in Caracas. In three parts the learned author describes the destruction of books in the ancient world, in the time from Byzantium to the nineteenth century, and finally from the twentieth century to the present. In a 12-year labor, the author gathers news from the old world, including the destruction of the scrolls in China in 213 B.C.E. by Qin Shi Huang and the fire that destroyed the library of Alexandria in 48 B.C.E.. The second part is devoted to the time of religious fights and revolutions until the nineteenth century. Books got lost through disasters like the fire in Copenhagen with destruction of a large part of the Magnusson library in 1728 and in Washington with the destruction of the Library of Congress in 1814. But books were also destroyed by iconoclasm and fights against the incorrect religion and not sacred books. Even monks (like Savonarola) wanted to purify Florence and burned in a "bonfire of the vanities" "dirty" books of Dante and other authors on February 7, 1497. The last part deals with modern times. Here we find the Nazi book burning in 1933, the destruction of books in the Far East, the burning of the National Library of Bosnia-Herzegovina in Sarajevo on August 25, 1992, and the Iraq war with losses of museums and libraries. In his very fine

introduction, the author quotes a beautiful poet who said, “Each destroyed book is a passport to hell.”

Bayerische Staatsbibliothek (ed.). *Die Ottheinrich-Bibel. Das erste illustrierte Neue Testament in deutscher Sprache* [*The Ottheinrich Bible. The First Illustrated New Testament in German Language*]. Munich: Bayerische Staatsbibliothek 2008. 215 pp., many colored illustrations. No ISBN. Order No. 22043-4. €29.90. The Ottheinrich Bible was started in 1430 under the Duke Ludwig VII (der Bärtige) (1413–1443) and is named after Elector and Count Palatine Ottheinrich of Palatine (1507–1559), because under him the Bible was finished. There are eight volumes of the Bible of which, since 1950, three volumes were held by the Bavarian State Library in Munich. The other five volumes were owned by Duke of Saxony-Gotha and the Gotha Foundation for Art and Science, who wanted to sell these volumes with Sotheby's on December 4, 2007. On November 30, 2007, the Bavarian State Library successfully bought these five volumes from the owners with sponsors from various sources. Thanks to this acquisition, at the last moment these volumes could be saved from being sold to private collectors and scattered around the world. The Ottheinrich Bible is now exhibited in Munich, and this book will serve as a sort of catalog for this exhibition.

Beard, Mary. *The Fires of Vesuvius. Pompeii Lost and Found*. Cambridge, MA: Belknap 2008. VII, 360 pp., with 23 colored and 113 black and white illustrations. ISBN 078-0-674-02976-7. \$26.95. The author, holder of the chair of classics at Cambridge and fellow of Newnham College, tells the story of Pompeii—the most famous archaeological site in the world, visited by more than 2 million people every year. These numbers, however, tend to ruin the place full of ruins. Destroyed by Vesuvius in 79 C.E., the ruins of Pompeii offer the best evidence we have of life in the Roman Empire. But the eruptions are only part of the story. In the book the author makes sense of the remains. She explores what kind of town it was—more like Calcutta or the Costa del Sol—and what it can tell us about *ordinary* life there: from sex to politics, food to religion, slavery to literacy. The author offers the reader the big picture even as she takes the reader close enough to the past to smell the bad breath and see the intestinal tapeworms of the inhabitants of the lost city. She resurrects the Temple of Isis as a testament to ancient multiculturalism.

Bell, Catherine, and Val Napoleon (eds.). *First Nations Cultural Heritage and Law. Case Studies, Voices, and Perspectives*. Vancouver: UBC Press 2008. XV, 521 pp. ISBN 978-0-7748-1462-1. \$28.59. Indigenous people around the world seek greater control over tangible and intangible cultural heritage. In Canada issues concerning repatriation and trade of material culture, heritage site protection, treatment of ancestral remains, and control over intangible heritage are governed by a complex legal and policy environment. This book is the first of two interdisciplinary volumes exploring First Nations perspectives on cultural heritage and issues of reform within and beyond Western law. Written in plain language and in collaboration with First Nation partners, it contains seven case studies featuring indigenous concepts, legal orders, and encounters with legislation and negotiations; a national review essay; three chapters reflecting on major themes; and a self-reflective critique on the challenges of collaborative and intercultural research.

Bernhardsson, Magnus T. *Reclaiming a Plundered Past. Archaeology and Nation Building in Modern Iraq*. Austin: University of Texas Press 2005. XI, 327 pp., some black and white illustrations. ISBN 0-292-70947-1. \$45.00. The looting of the Iraqi National Museum in April 2003 provoked a world outcry at the loss of artifacts regarded as part of humanity's shared cultural patrimony. Although the losses were unprecedented in scale, the museum looting was hardly the first time that Iraqi heirlooms were plundered or put to political uses. From the beginning of archaeology as a modern science in the nineteenth century, while still part of the Ottoman Empire, Europeans (British, French, Germans, and later Americans) excavated and appropriated Iraqi antiquities as relics of the birth of Western civilization (i.e., Henry Austen Layard, 1817–1894, began his excavation at Nimrud in 1845). During the Mandate period (1921–1932), the British dominated in Iraq where Gertrude Bell was director of antiquities. The system of dividing the finds still prevailed until new legislation was passed in 1936 declaring all antiquities to be government property. In 1926 the National Museum was

founded, and in 1932 the Iraq became independent. In 1934 Sati' al-Husri became director of antiquities in Iraq (until 1941) and tried to get back Iraqi antiquities that had left the country in former years (especially the Samarra collection from the British Museum). The author shows how Iraq's control over its archaeological patrimony was directly tied to the balance of political power and how it increased as power shifted to the Iraqi government. Finally, he examines how Iraqi leaders, including Saddam Hussein, have used archaeology and history to legitimate the state and its political actions.

Bertz, Inka, and Michael Dormmann (eds.). *Raub und Restitution. Kulturgut aus jüdischem Besitz von 1933 bis heute [Robbery and Restitution. Cultural Objects of Jewish Possession from 1933 until Today]*. Berlin: Stiftung Jüdisches Museum 2008. 325 pp., with many black and white and some colored illustrations. ISBN 978-3-8353-0361-4. €24.90. This is the catalog to the exhibition in the Jewish Museum in Berlin and Jewish Museum in Frankfurt, Main, which exhibits, under the same title as the catalog, the looting and persecution of Jewish citizens during the Nazi era and the restitution efforts from that time until today. The catalog contains four different parts devoted to general essays on restitution (Dan Diner and Constantin Goschler); on actors such as art dealers, provenance research, museums, and attorneys (i.e., by Stefan Koldehoff, Henrik Hanstein, Uta Haug, Michael Naumann, Norbert Zimmermann, and Peter Raue); on 15 case studies; and on 17 essays about background information. The 15 case studies deal with the collections of Curt Glaser, Ismar Littmann, Louis von Rothschild, Victor von Klemperer, Arthur Schnitzler, and Jacques Goudstikker. The 17 essays on background information consider art trade in Germany (Anja Heuss), the Linz Museum project of Hitler (Birgit Schwarz), Central Art Collecting Point in Munich (Iris Lauterbach), restitution in Austria (Sophie Lillie), restitution in France (Isabelle le Masne de Chermont and Laurence Sigal-Klagsbald), and the Washington Conference Principles of 1998 (Michael J. Bazylar).

Bilski, Emily D. *Die "Moderne Galerie" von Heinrich Thannhauser. The "Moderne Galerie" of Heinrich Thannhauser*. München: Minerva 2008. 72 pp., many colored and black and white illustrations. ISBN 978-3-938832-27-1. €12.00. This is the bilingual catalog of an exhibition in the Jewish Museum in Munich. Thannhauser's Moderne Galerie is best known as the site of the first Blue Rider exhibition of 1911. Heinrich Thannhauser (1859–1935) came to Munich as a boy, tried his hand at various occupations, and finally became a partner in an art gallery. In 1909 he opened his own business, which became famous for the "most beautiful exhibition spaces in Munich." Thannhauser hosted French Impressionists and post-Impressionists, and organized the first retrospective of Picasso in 1913. In response to deteriorating conditions in Munich in the late 1920s, Heinrich's son, Justin K. Thannhauser (1892–1975), closed the gallery and shifted the base of operations to Berlin. When the Nazis came into power, Justin moved his business to Paris and eventually to New York. Today the Thannhauser name and works from the private collection amassed by father and son lives on in the Thannhauser Wing of New York's Guggenheim Museum.

Bischoff, Cäcilia. *Das Kunsthistorische Museum. Baugeschichte, Architektur, Dekoration [The Museum of Art History. History of the Building, Architecture, Decoration]*. Wien: Brandstätter 2008. 259 pp., with many colored illustrations. ISBN 978-3-85033-214-9. €39.90. This book by an art historian deals with the history of the building, with the plans by various architects (i.e., Gottfried Semper) and decorations by sculptors and painters such as Hans Makart and Gustav Klimt.

Bödeker, Hans Erich, and Gerd-Josef Böttte (eds.). *NS-Raubgut, Reichstauschstelle und Preussische Staatsbibliothek. Vorträge des Berliner Symposiums am 3. und 4. Mai 2007 [NS-Confiscated Objects, Exchange Authority of the Reich and Prussian State Library. Lectures of the Berlin Symposium on 3 and 4 May 2007]*. München: Saur 2008. VIII, 171 pp., with some black and white illustrations. ISBN 978-3-598-11777-0. €38.00. Ten papers of the conference held in Berlin in May 2007 are reproduced and published in this volume. The object of all of these papers is the confiscation of private libraries during the Nazi period, the Exchange Authority of the Reich (Reichstauschstelle), public libraries and the return of confiscated books to the former owners or their heirs. Also the place of the Austrian National Library as well as some university libraries (Marburg, Tübingen) is discussed.

Boser, Ulrich. *The Gardner Heist. The True Story of the World's Largest Unsolved Art Theft*. New York: Collins 2008. XII, 260 pp., 8 colored illustrations. ISBN 978-0-06-145183-6. \$17.15. Shortly after midnight on March 18, 1990, two men broke into the Isabella Stewart Gardner Museum in Boston and committed the largest art heist in history. They stole a dozen masterpieces, including one Vermeer, three Rembrandts, and five Degas. After thousands of leads, hundreds of interviews, and a \$5-million reward, not a single painting has been recovered. Worth a total of \$500 million, the missing masterpieces have become the Holy Grail of the art world and one of the nation's most extraordinary unsolved mysteries. Art detective Harold Smith (1926–2005) worked on the theft for years, and after his death, reporter Ulrich Boser inherited his case files. Traveling deep into the art underworld, Boser explores Smith's unfinished leads and comes across a remarkable cast of characters, including the brilliant rock 'n' roll art thief, the golden-boy gangster who professes his innocence in rhyming verse; the deadly mobster James "Whitey" Bulger; and the Boston heiress Isabella Stewart Gardner, who stipulated in her will that nothing should ever be changed in her museum, a provision followed so closely that the empty frames of the stolen works still hang on the walls. Boser eventually cracked one of the biggest mysteries of the case and uncovers the identities of the man who robbed the museum nearly two decades ago.

Bosman, Suzanne. *The National Gallery in Wartime*. London: National Gallery Company 2008. 127 pp., many black and white illustrations. ISBN 978-1-85709-424-4. \$24.95. In August 1939 the National Gallery's Collection was in danger. War was imminent, with the grim possibility looming of saturation bombing of London. Days before war was declared, the National Gallery closed its doors to the public and secretly evacuated the paintings under the guidance of Director Kenneth Clark (1903–1983, 1933–1946 director). The collection was initially hidden in selected country houses but was later relocated for permanent storage in the cavernous chambers of a disused quarry, deep in the Welch mountains. The gallery—now empty—stayed open to house a popular series of music concerts fronted by internationally acclaimed pianist, Myra Hess (1890–1965). Despite significant risk the gallery remained open throughout the blitz, also opening a canteen and temporary display space, bringing culture and solace to Londoners. Richly illustrated, this book brings together previously unseen material from the National Gallery's archive with evocative black and white photographs in a fascinating account of how the National Gallery functioned during this eventful period.

Bouchoux, Corinne. *Rose Valland. La résistance au musée [Rose Valland. The Resistance in the Museum]*. La Crèche: Geste/Archives de vies 2006. 134 pp. ISBN 978-2-84561-236-2. €17.00. Rose Valland (1898–1980) was a curator of the Musée Jeu de Paume, and during the German occupation of Paris, she secretly recorded which artworks left France and where they went. After World War II she joined the German authorities in charge of restitution of looted art and helped locate and recover French art treasures to be returned to France. This book tells about Rose Valland and her life until she passed away in 1980.

Branchesi, Lida (ed.). *Heritage Education for Europe. Outcome and Perspective*. Rome: Armando 2007. 223 pp., with more than 100 black and white and colored illustrations. ISBN 978-88-6081-002-1. €25.00. This book is the fruit of long-standing cooperation between the Council of Europe and the Italian National Institute for the Evaluation of Education and Training System (Istituto Nazionale per la Valutazione del Sistema Educativo di Istruzione e di Formazione [INVALSI]) in Frascati, Rome. The Italian evaluation institute, in agreement with the Council of Europe, has over almost three years collected, analyzed, and evaluated programs, activities, and policy documents relating to the heritage education promoted by the Council of Europe between 1989 (compare with the Recommendation No R [98] 5 of the Committee of Ministers of March 17, 1998, to member states concerning heritage education) and the more recent Europe from One Street to the Other (EOSO) project. The evaluation process has involved young people, teachers, coordinators, and head teachers from more than 20 European countries. Twelve papers reproduced in this book discuss these interesting activities all over Europe.

Bredenkamp, Horst. *Bilder bewegen. Von der Kunstkammer zum Endspiel [Moving Paintings. From the Art Chambers to the Final]*. Berlin: Wagenbach 2007. 255 pp., with many black and white illustrations.

tions. ISBN 978-3-8031-2557-6. €13.90. These collected essays of the art historian of Humboldt University Berlin range from ancient time, art chambers, pope's hat, and soccer as a "Gesamtkunstwerk."

Brink, Peter van den (ed.). *Suermondt-Ludwig-Museum Aachen. Bestandskatalog der Gemäldegalerie. Schattengalerie: Die verlorenen Werke der Gemäldesammlung [Suermondt-Ludwig-Museum Aachen. Catalogue of the Picture Gallery. Shadow-Gallery: The Lost Objects of the Collection of Paintings]*. München: Hirmer 2008. 400 pp., with 285 black and white illustrations. ISBN 978-3-7771-4305-8. €45.00. The Suermondt-Museum was founded in 1901 when the Museum Association moved to the palazzo Suermondt in Aachen (Aix-la-Chapelle) and there exhibited the paintings donated to the association by Barthold Suermondt. During World War II, the collection was protected in depots located in Eastern Germany, especially in Meissen, Saxony. Many of the museum's paintings were lost and nobody knew whether they were destroyed or looted by the Soviet Army. For the first time the catalog published a complete survey of the losses of the Suermondt-Ludwig-Museum. Around the turn of the years 2008 to 2009, it became known that approximately 70 paintings of Aachen are in the Art Museum of Simferopol in the Ukraine. January 29–31, 2009, the museum held a symposium on "Beutekunst" and discussed the losses caused by the Trophy Brigades of the Soviet Army and the legal problems of restitution to Germany.

Brühl, Friederike Gräfin von. *Marktmacht von Kunstexperten als Rechtsproblem. Der Anspruch auf Erteilung einer Expertise und auf Aufnahme in ein Werkverzeichnis [Market Power of Art Experts as Legal Problem. The Claim to Give an Expert Opinion and of Inclusion into a Catalogue Raisonné]*. Köln: Heymanns 2008. XVII, 278 pp. ISBN 978-3-452-26922-5. €62.00. This is a doctorate thesis submitted and accepted by the Université de Lausanne, Switzerland. The author tells us that an expert may be obliged to write an expert opinion, but there is no claim as to the result of this expert opinion. Von Brühl mainly deals with German law and, correctly, refuses to give a claim to insert a work of art into a Catalogue Raisonné as an original of the artist. This would violate the expert's right to have his own opinion and the freedom of speech in general. According to von Brühl the obligation to write an expert opinion is based on German antitrust law, because the expert may be a *monopolist* and be obliged to render his or her services with no obligation as to the result.

Buhrs, Michael (ed.). *Secession. Die Münchener Secession 1892–1914 [Secession. The Munich Secession 1892–1914]*. Munich: Minerva 2008. 295 pp., with many colored and black and white illustrations. ISBN 978-3-938832-33-2. €37.00. At the end of the nineteenth century, academic painting and academic art exhibitions became unpopular with younger artists and their art dealers. In major cities artists seceded from the official art scene and established so-called secessions. This book, a catalog of an art exhibition in Munich, reprints the "Memorandum of 21 June 1892 of the Association of Visual Artists of Munich" and explains why this association split from the MKG (Münchener Künstlergenossenschaft, or Munich Artists Co-operative). The new artists wanted to expand, invite foreign guests, and be more international. After listing the members of this group (i.e., Fritz von Uhde, Franz von Stuck, Max Liebermann), the various styles of the artists are examined (Gründerzeit, impressionism, art nouveau, and symbolism). Also foreign guests from France (Corot, Manet, Gauguin), The Hague (Israëls, Maris), Sweden and Norway (Larsson, Zorn), and Glasgow (Guthrie) are mentioned. Sculptures were exhibited in 1893. A short paper on Secessions in Munich, Berlin, and Vienna illustrate the new movement. At the very end the article, "Munich Secession and America," draws the attention to Hugo Reisinger, Josef Stránsky, and Charles and Emma Frye of Seattle and the Frye Collection in that town.

Butenschön, Marianna. *Ein Zaubertempel für die Musen. Die Ermitage in St. Petersburg [A Magic Temple for the Muses. The Hermitage of St. Petersburg]*. Köln: Böhlau 2008. 411 pp., many black and white illustrations. ISBN 978-3-412-20102-9. €29.90. The founding of the Hermitage is fixed at 1764 when Tsarina Catharine II (1762–1796) bought the first paintings for a royal collection to be exhibited in St. Petersburg. Since then the art collection has grown to one of the world's largest and most important art collections. The book tells the story of the Hermitage as the private collection of the Tsars, under the Soviet regime with the sale of paintings to Andrew W. Mellon and Calouste Sarkis

Gulbenkian, the saving of the collection during World War II and the siege of Leningrad by the German Army and under the postwar era with the exhibition of displaced German art objects taken from German museums and collections as “compensatory restitution.”

Caamiña Domínguez, Celia M., *Conflicto de jurisdicción y de leyes en el tráfico ilícito de bienes culturales* [*Conflict of Jurisdiction and of Laws in Illicit Trade of Cultural Property*]. Madrid: Colex 2007. 326 pp. ISBN 978-84-8342-094-2. €43.00. This is a doctoral thesis submitted and accepted with honors by the University Carlos III of Madrid. The author analyzes first the EC Directive 93/7/EEC of March 15, 1993, on the return of cultural objects unlawfully removed from the territory of a member state implemented in Spain by the Act 36/1994 of December 23, 1994. Also the UNIDROIT Convention of June 24, 1995, on Stolen or Illegally Exported Cultural Objects, ratified by Spain in 2002, is presented before she turns to the second part of her thesis on jurisdiction and conflict of laws. Within the European Union, jurisdiction of courts is fixed by the Brussels I Regulation 44/2001 of December 22, 2000, on jurisdiction and the recognition and enforcement of judgments in civil and commercial matters. This instrument does not provide jurisdiction at the location where an object is located. If this instrument is not applicable, national law fixes jurisdiction, in Spain the Organic Law 6/1985 of July 1, 1985, on judicial power (*Poder Judicial*). The law applicable to return proceedings is not yet unified in Europe. National conflicts rules decide on the governing law. This is normally the *lex rei sitae* for proceedings *in rem*. At the end of her thesis, Caamiña Domínguez discusses article 12 of the Directive 93/7/EEC providing that “ownership of the cultural object after return shall be governed by that law of the requesting Member State.” This is qualified as the introduction of the *lex originis* for cultural objects.

Cavazzini, Patrizia. *Painting as Business in Early Seventeenth-Century Rome*. University Park: Pennsylvania State University Press 2008. XV, 239 pp., with 71 black and white and colored illustrations. ISBN 978-0-271-03215-3. \$69.69. This book offers a new perspective on the world of painting in Rome at the beginning of the Baroque from both artistic and socioeconomic points of view. Biased by the accounts of seventeenth-century biographers who were often academic painters concerned about elevating the status of their profession, art historians have long believed that in Italy, and in Rome in particular, paintings were largely produced by major artists working on commission for the most important patrons of the time. The author’s extensive archival research reveals a substantially different situation. She presents lively and colorful accounts of Roman artists’ daily lives and apprenticeships and investigates the vast, popular art market that served the aesthetic, devotional, and economic needs of artisans and professionals and of the laboring class. The book reconstructs the universe of painters, collectors, and merchants and alters our understanding of the business of painting during a key period in Italian art history.

Cerbella, Marco. *I falsi. Come riconoscere nell’arte e nell’antiquariato* [*The Fakes. How to Discover Them in Art and with Art Dealers*]. Roma: Bracciali 2008. X, 212 pp., with hundreds of colored and black and white illustrations. ISBN 978-86-62360-11-1. €39.00. In the first part of this book, the ex-forgery Marco Cerbella discusses fakes since ancient times until the newest fakes of the twentieth century. He includes the Italian forgers of the eighteenth and nineteenth centuries, the Kouros of Getty, and the doubts about the throne of Ludovisi. In the second part of the book, he gives some advice how to discover fakes. The objects are listed alphabetically from *acquaforte* to *zaffera*.

Clark, Robert. *Dark Water. Flood and Redemption in the City of Masterpieces*. New York: Doubleday 2008. 354 pp., with some black and white illustrations. ISBN 978-0-7679-2648-5. \$26.00. On November 4, 1966, Florence was struck by a huge flood of the Arno River. After having recalled floods of previous centuries, Robert Clark tells the story of November 1966 and the damage done to art-work of Florence.

Crowley, Roger. *Konstantinopel 1453. Die letzte Schlacht* [*Constantinople, The Last Great Siege, 1453*]. Stuttgart: Theiss 2008. 284 pp. ISBN 978-3-8062-2191-6. €22.90. This is the German translation of the English original published in 2005 by the publisher Faber and Faber Co. It carefully describes the siege and fall of Constantinople and the destruction of the old city.

Cuno, James. *Who Owns Antiquity? Museums and the Battle over Our Ancient Heritage*. Princeton: University Press 2008. XXXVII, 228 pp., with some black and white illustrations. ISBN-13: 978-0-691-13712-4. \$24.95. Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in this book, one of the world's leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. "Antiquities are the cultural property of all humankind, evidence of the world's ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders." Cuno further argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourages a dubious and dangerous politicization of antiquities—and of culture itself. Antiquities must be protected from looting but also from nationalistic identity politics. To do this Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities.

Darraby, Jessica L. *Art, Artifact, Architecture & Museum Law*, Volume 1: Chapters 1–15. St. Paul, MN: Thomson West 2008, LXXI, 946 pp. ISBN 978-0-314-98015-1. \$289.00. This is a textbook, not a casebook, on 15 different aspects of art and museum law. The author is a lawyer and deals with fundamentals of art law, trade practices, valuation and appraisal, Uniform Commercial Code, auction, international trade, copyright, trademark and unfair competition, artists' rights, fundamentals of exhibition and display, art fraud, multiples, archaeology and artifacts, historic preservation and conservation, rights of privacy, and publicity. The second volume comprises the appendices consisting of surveys, national and federal statutes, conventions, IRS forms, treaties, European Union regulations and directives, codes of ethics, the Washington Conference Principles, reports, and bibliographies.

Deutsch-Russischer Museumsdialog (ed.). *Verlust + Rückgabe [Loss + Restitution]*. Berlin: Reiter-Druck 2008. 40 pp., many colored illustrations. No ISBN. No price. This booklet was published at the occasion of the 50th anniversary of the return of German artworks from Russia in 1955 and 1958. Twenty-eight German museums recalled the happy return of their treasures and, at the same time, complained about the art objects still withheld in Russia.

Dolnick, Edward. *The Forger's Spell. A True Story of Vermeer, Nazis, and the Greatest Art Hoax of the Twentieth Century*. New York: Harper 2008. XIII, 349 pp., with 33 colored and many black and white illustrations. ISBN 978-0-06-082541-6. \$17.79. This book is the story of Johannes Vermeer and the small-time Dutch painter who dared to impersonate him centuries later. For seven years a no-account painter Han van Meegeren (1889–1947) managed to pass off his paintings as those of one of the most beloved and admired artists who ever lived. But the author reveals the reason for the forger's success. It was not his artistic skill. Van Meegeren was a mediocre artist. His true genius lay in psychological manipulation, and he became within inches of fooling both the Nazis (Hermann Göring) and the art world (Abraham Bredius). Instead, he landed in an Amsterdam court on trial for his life.

Downs, Jonathan. *Discovery at Rosetta*. London: Constable 2008. XXV, 262 pp., 16 black and white illustrations and 4 maps. ISBN 978-1-84529-579-0. £ 16.99. This book tells the story of the Stone of Rosetta, the most prominent piece exhibited in the British Museum. The Stone was discovered in 1799 by French scientists accompanying Napoleon in his voyage to Egypt. After the defeat of the French army at Abukir in 1801, the stone had to be given to the British army as a trophy of war. The stone was shipped to England where it arrived in 1802 to be exhibited with Society of Antiquar-

ies and then in the British Museum. Copies of the stone were sent to various institutions in Europe, and the stone was later deciphered by Jean-François Champollion (1790–1832) and Thomas Young (1773–1829).

Eichhorn, Maren, Jörn Grabowski, and Konrad Vanja (eds.). *Die Stunde Null—ÜberLeben 1945 [The Hour Zero—On Surviving 1945]*. Berlin: Staatliche Museen 2006. 135 pp., many black and white and colored illustrations. ISBN 3-8321-7560-1. €18.90. This exhibition catalog of an exhibition in Berlin-Dahlem depicts the destruction and the resurrection of 16 Berlin museums in 1945. Many objects exhibited and lost are shown as illustrations.

Emberling, Geoff, and Katharyn Hanson (eds.). *Catastrophe! The Looting and Destruction of Iraq's Past*. Chicago: Oriental Institute Museum of the University of Chicago 2008. 87 pp., many colored illustrations. ISBN-13: 978-1-885923-56-1. \$29.95. This is a booklet prepared as information about the looting in Iraq. Seven papers by McGuire Gibson, Donny George, John M. Russell, Katharyn Hanson, Clemens Reichel, Elizabeth C. Stone, and Patty Gerstenblith describe the bad situation in Iraq and tell us about the failure of the military and the difficulties archaeologist and civil servants (e.g., Mario Bondioli Osio) have in rescuing Iraq's past, if there is any.

Faber, Wolfgang, and Brigitta Lurger (eds.). *National Reports on the Transfer of Movable in Europe. Volume I: Austria, Estonia, Italy, Slovenia* Munich: Sellier 2008. IX, 638 pp. ISBN 978-3-86653-073-7. €59.00. This is the first of a series of national reports on basic issues concerning the acquisition and loss of ownership of movable assets, the series is planned to cover 27 European legal systems. It is a by-product of the research activities of the Graz and Salzburg working group, Transfer of Movable, within the Study Group on a European Civil Code. Starting with general property law issues like the concepts of ownership and possession employed in the respective legal systems, and the related means of protection, the reports primarily deal with the *derivative* transfer of ownership but extend to good faith acquisition from a nonowner, acquisitive prescription, processing and commingling, and further related issues. The reports provide the reader with detailed information about the respective rules, case law, and legal literature, prepared by national property law experts: Wolfgang Faber for Austria, Kai Kullerkupp for Estonia, Alessio Greco for Italy, and Claudia Rudolf, Vesna Rijavec, and Tomaž Keresteš for Slovenia.

Francioni, Francesco, and Martin Scheinin (eds.). *Cultural Human Rights*. Leiden: Nijhoff 2008. VIII, 369 pp. ISBN 978-90-04-16294-5. €115.00. What is the relationship between culture and human rights? Can the idea of cultural rights, which are predicated on the distinctiveness and exclusivity of a community's beliefs and traditions, be compatible with the concept of human rights, which are universal and *inherent* to all human beings? If we accept such compatibility, what is the actual content of cultural rights? Who are their beneficiaries, individuals or peoples or groups as collective entities? And what precise obligations do cultural rights pose on states or other actors in international law, or for the international community as a whole? International instruments on the protection of human rights do not provide self-evident answers to these questions. Edited by Francesco Francioni of the European University Institute in Florence and Martin Scheinin of the Åbo Akademi University, this book seeks to analyze these dilemmas in 15 learned articles and to assess their effect on international law and the development of a coherent category of cultural rights.

Garber, Marjorie. *Patronizing the Arts*. Princeton: University Press 2008. XV, 234 pp. ISBN 978-0-691-12480-3. \$24.95. This book is written by a teacher of English at Harvard University, a chairperson of the Visual and Entertainment Studies Department and the director of the Carpenter Center for Visual Arts. The author shows that the relationship of artists with patrons can be problematic, leaving artists *patronized*—both supported with funds and personal interest, while being condescended to for vocations misperceived as play rather than serious work. Garber looks at the history of patronage, explains how patronage has elevated and damaged the arts in modern culture, and argues for the university as a serious patron of the arts. She supports rethinking prejudices that oppose art's role on higher education, rejects assumptions of inequality between the sciences and humanities, and points to similarities between the making of fine arts and the making of good science. She

examines issues of artistic and monetary value, and transactions between high and popular culture. She even asks how college sports could provide a new way of thinking about arts funding. Using vivid anecdotes and telling details, Garber calls passionately for an increased attention to the arts, not just through government and private support but as a core aspect of higher education.

Gay, Peter. *Die Moderne. Eine Geschichte des Aufbruchs [Modernism. The Lure of Heresy]*. Frankfurt, Main: Fischer 2008. 654 pp., with some black and white and colored illustrations. ISBN 978-3-10-025911-0. €24.90. This is the German edition of the American original mentioned *supra*.

Gay, Peter. *Modernism. The Lure of Heresy. From Baudelaire to Beckett and Beyond*. New York: Norton 2007. 610 pp., with some black and white illustrations. ISBN 978-0-393-05205-3. \$35.00. Peter Gay, born in Berlin, professor of history at Yale University in New Haven, Connecticut, and, at present, director of the Center for Scholars and Writers at the New York Public Library, wrote a book on the history of the arts in the nineteenth and twentieth centuries. In separate chapters he deals with the founders of modernism (especially Gustave Flaubert, Charles Baudelaire, Alfred Lichtwark, Théophile Gautier, Oscar Wilde, Claude Monet, Gustave Caillebotte, and Paul Cézanne), art and sculpture (Marcel Duchamp, Pablo Picasso), novels and writing (especially Franz Kafka), music and dance (e.g., Arnold Schönberg, Igor Stravinsky, George Balanchine), architecture and design (e.g., Walter Gropius, Frank Lloyd Wright, Ludwig Mies van der Rohe, Le Corbusier) and theater and movie (Sergei Eisenstein, Charlie Chaplin, Orson Welles). The last three chapters are devoted to “barbarians and eccentrics” (Adolf Hitler, Josef Stalin), to the life after death (American pop-art), and finally to Frank O. Gehry and the Guggenheim museum in Bilbao. This is a cultural history of the recent past.

Graf, Bernard, and Isabel Pfeiffer-Poensgen (eds.). *Positionen zum Thema: Gibt es ein Patrimonium der Deutschen? [Positions on the Subject Matter: Is there a Patrimony of the Germans?]*. Berlin: G + H Verlag 2008. 95 pp., many black and white and colored illustrations. ISBN 978-3-940939-08-1. €14.80. This volume publishes the 14 papers given at a colloquium of the State Museums of Berlin and of the Culture Foundation of the States (Kulturstiftung der Länder) in the Bode Museum and the Alte Museum on January 20, 2006. All participants refer to the creation of museums since the eighteenth century and the competition to collect as many cultural objects as possible. This way, big national museums of universal ambitions were established and maintained at high costs as illustrated in the evening lecture by Neil MacGregor, director of the British Museum in London. The German lecturers describe the task to collect, preserve, and make known German cultural property and colleagues from Italy (Maria Vittoria Marini Clarelli, Galleria nazionale d'arte moderna in Rome), France (Thomas W. Gaetgens, Centre allemand d'histoire de l'art), England (Neil MacGregor), Poland (Radosław Mleczko, National Museum Warsaw), and Japan (Yoichi Shimizu, Japan Foundation in Munich) give their view on national patrimony. In end there was some scepticism about “national” patrimony. Today museums care for the past of their own country and for the past of mankind at large.

Graw, Isabelle. *Der Grosse Preis. Kunst zwischen Markt und Celebrity Kultur [The Big Price. Art Between Market and Celebrity Culture]*. Cologne: Dumont 2008. 256 pp. ISBN 978-3-8321-9007-1. €19.90. Art critic and professor of art theory in Frankfurt, Main, at the State University of Visual Arts (Städelschule), Graw describes recent developments in art trade where the symbolic value is going to be mixed with the market value.

Halsdorfer, Alice. *Privat- und kollisionsrechtliche Folgen der Verletzung von Kulturgüterschutznormen auf der Grundlage des UNESCO-Übereinkommens 1970 [Consequences of Private Law and Private International Law with Respect to Violations of Rules Protecting Cultural Objects under the 1970 UNESCO Convention]*. Frankfurt am Main: Lang 2007. 427 pp. ISBN 978-3-631-57503-1. €68.50. Germany ratified the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and passed the implementing statute of May 18, 2007. In her doctoral thesis submitted and accepted by the University of Cologne, Halsdorfer ably defines the consequences of this new situation in Germany. The first chapters are de-

voted to the validity of any contract with respect to cultural objects to be illegally exported under European or international law. Such a contract is void because the export of the object is prohibited if under the contract the object should not be exported without export licence. Under EC Regulation No. 1210/2003, trade in antiquities of Iraq is strictly forbidden, and therefore any contract on such items is null and void *ab initio*. The second part of the thesis treats the *in rem* consequences of illegal contracts with respect to cultural objects. If no bona fide purchase with an innocent buyer has taken place, the object may be recovered by the original owner, and the state of origin may ask for return in any case, even if there was a bona fide purchase. In international contracts it must be decided whether national export bans with respect to cultural property should be qualified as mandatory provisions under article 7 (1) of the 1980 Rome Convention or article 34 EGBGB (German provisions on private international law). Also article 12 of the Directive 93/7/EEC on the law governing cultural objects “after the return to the State of origin” is discussed extensively. Finally, Halsdorfer inquires whether German export prohibitions might be recognized and enforced in New York (unlikely, because of reciprocity, treated at the end of the thesis), in Switzerland (no, because there is no bilateral agreement necessary under Swiss law), and in Italy (yes, because of European law based on the Directive 93/7/EEC of March 15, 1993).

Harmon, David, Francis P. McManamon, and Dwight T. Pitcaithley (eds.). *The Antiquities Act. A Century of American Archaeology, Historic Preservation, and Nature Conservation*. Tucson: University of Arizona Press 2006. X, 326 pp., approximately 20 black and white illustrations. ISBN 0-8165-2561-7. \$19.95. In 1906 the U.S. Antiquities Act was passed during the presidency of Theodore Roosevelt. Sixteen articles deal with the history and life of this important act as well as the various proclamations of certain regions as national monuments. Already in 1906 Roosevelt proclaimed the first national monuments (i.e., the Devils Tower, the Chaco Canyon, and the Grand Canyon). Since then more than 120 national monuments have been proclaimed by presidents of the United States, and thereby they contributed to American archaeology, the preservation of history, and the conservation of nature.

Hazlitt, William. *On the Elgin Marbles*. London: Hesperus 2008. IX, 75 pp. ISBN 978-1-84391-602-4. \$11.86. William Hazlitt (1778–1830), one of the English master essayists of his age, wrote three essays on the Elgin Marbles in 1822 and 1824. These essays are reproduced in this volume. Hazlitt is unconcerned with the provenance of the Marbles brought to England in 1806 and finally sold to the British Museum. Hazlitt rather looks at the Marbles as art objects and, in his first essay, develops 10 principles that result from them. These principles are explained in greater detail in his second essay. The last essay on the Elgin Marbles is called “Prose Style and the Elgin Marbles.” Four other essays on different art themes are included.

Heilmeyer, Wolf-Dieter. *Zwanzig Jahre Berliner Erklärung—Illegale Archäologie, Leihgaben, Zusammenarbeit [Twenty Years Berlin Declaration—Illegal Archaeology, Loans, Cooperation]*. Wien: Manz 2008. 32 pp. ISBN 978-3-9502596-0-5. €8.80. This is a lecture given in the Ludwig Boltzmann Institute for European Law headed by Professor Dr. Gerte Reichelt in Vienna. Wolf-Dieter Heilmeyer, retired director of the Museum of Art of the Ancient World in Berlin, recalled the Berlin Declaration of 1988, passed by the 13th International Congress of Classical Archaeology in Berlin. This declaration already stated that objects without any clear and impeccable provenance should not be acquired by museums, loans should be given by museums, even long-term loans, and cooperation is needed to return smuggled items that were illegally exported in recent years. This has been done by the Berlin Museums in favor of the museum in Ostia, Italy, and out of this cooperation grew many contacts and much confidence between the institutions.

Heres, Gerald. *Dresdener Kunstsammlungen im 18. Jahrhundert [Dresden Art Collections in the 18th Century]*. Leipzig: Seemann 2006. 232 pp., with many black and white and colored illustrations. ISBN-13: 978-3-86502-134-2. €9.95. This is a book about the history of the famous art collection of Saxony in Dresden, Germany. This is the time of King August II (1697–1733) and King August III of Poland (1733–1763), who were electoral princes of Saxony at the same time. During this time the

collection of Dresden became known as one of the major galleries in Europe. Francesco Algarotti (1712–1764) acquired the Sistine Madonna for the collection and the collections of the Count of Modena, paintings from Venice and other cities. All this is diligently described, and makes this a standard book for the history of the Dresden collection in the eighteenth century.

Hoeren, Thomas, Bernd Holznagel, and Thomas Ernstsneider (eds.). *Handbuch Kunst und Recht [Handbook Art and Law]*. Frankfurt, Main: Lang 2008. 426 pp. ISBN 978-3-631-55544-6. €49.80. This book reproduces student papers prepared for the Summer Academy of 2005 of the Studienstiftung des Deutschen Volkes under the guidance of Thomas Hoeren and Bernd Holznagel and for a seminar of the University of Münster. In five sections the papers deal with copyright (i.e., with the *droit de suite*, collecting societies, restoration, and protection of design), art trade (i.e., with sale of art objects, *bona fide* purchase, and conflict of law—problems), galleries and museums (i.e., with loans and insurance of art objects), international protection of cultural property (i.e., with the so-called looted German art objects in Russia), and the perspective of the artist.

Holm, Kerstin. *Rubens in Sibirien. Beutekunst aus Deutschland in der russischen Provinz [Rubens in Siberia. Looted Art of Germany in the Russian Country]*. Berlin: Berlin Verlag 2008. 160 pp., 27 black and white illustrations. ISBN 978-3-8270-0728-5. €18.00. The cultural correspondent of the Frankfurter Allgemeine Zeitung in Moscow writes about what in Germany is called “looted art” and what in Russia is called “because of World War II removed cultural property” and taken as “restitution in kind” and compensation for the damage done by German soldiers in Russia. She describes the development of this controversy, the planned Soviet booty museum, the discovery of the booty in 1991 by Akinsha and Koslow (reported in the *ARTnews*), the Russian legislation and jurisprudence on the Russian statute declaring unilaterally the German artworks as Russian restitution in kind, and the exhibition of looted art in Moscow and St. Petersburg. There is also a chapter on Rubens’ painting, *Tarquinius and Lucrezia*, stolen in Germany and, although folded, acquired *bona fide* by a private person in Russia. At the same time Holm ably describes the confrontations of Russia with West European paintings, Soviet soldiers’ preferences for paintings of naked women, and the exhibition of Western European art in provincial art museums of Russia.

Hutt, Sherry, Marion P. Forstyth, and David Tarler (eds.). *Presenting Archaeology in Court. Legal Strategies for Protecting Cultural Resources*. London: Altamira Press 2006. XVI, 245 pp. ISBN 978-0-7591-0909-4. £ 4.00. In 1979 Congress passed the Archaeological Resources Protection Act (ARPA), 16 U.S.C. §§ 470aa–470mm. This act was designed to resolve a variety of problems with looting as well as problems created by judicial interpretations of the Antiquities Act of 1906. Fifteen articles by twenty-two authors deal with the ARPA and international cases arising under the new legislation.

Hutt, Sherry, and David Tarler (eds.). *Yearbook of Cultural Property Law 2008*. Walnut Creek, CA: Left Coast Press 2008. 310 pp. ISBN 978-1-59874-080-6. \$56.20. The 2008 yearbook is a review of the year 2007 in the vibrant field of cultural property. It starts with an interview with the Italian prosecutor Paolo Ferri and continues with eight practice area sections: federal land management (James van Ness), state and local (Kelly Yasaitis Fanizzo), tribes, tribal land, and Indian arts (Rob Roy Smith), marine environment (Caroline M. Blanco), museum (Lucille A. Roussin), art market (Thomas R. Kline), international cultural property (Patty Gerstenblith), and enforcement actions (David Tarler). The first of three articles discusses ownership issues of archaeological objects (Kelly Yasaitis Fanizzo) and the second expounds on a proposed Model Tribal Cultural Resources Protection Code (Trinidad Contreras). The third article outlines the case *Rubin v. The Islamic Republic of Iran*, in which a group of American plaintiffs (victims of a terror attack in Jerusalem on September 4, 1997) tried to execute their judgment against the Republic of Iran (James A. Wawrzyniak). A bibliography of books and articles published in 2007, notes on recognizing career achievements in cultural property protection (on Dr. Donny George Youkhanna, the former director of the National Museum in Baghdad, by Patty Gerstenblith and on W. Richard West, the founding director of the National Museum of the American Indian, by Lauryn H. Guttenplan), and a table of cases decided in 2007 conclude this valuable volume.

Institut du monde arabe, Paris, and Musée des Beaux-Arts, Arras (eds.). *Bonaparte et l'Égypte, Feu et lumières [Bonaparte and Egypt. Fire and Light]*. Paris: Hazan 2008. 420 pp., with many black and white and colored illustrations. ISBN 978-2-754-103022. €59.00. This is a catalog of an exhibition in the Institut du monde arabe in Paris from October 14, 2008, to March 19, 2009. The exhibition has been curated equally by a French and Egyptian team of scholars. In seven sections different aspects of Napoleon's presence in Egypt in 1798 to 1799 are described in detail and lavishly illustrated. The first chapter deals with Egypt before Napoleon's landing on July 1, 1798, in Alexandria, Egypt. The second and biggest part is devoted to the military and scientific expedition of the French army and the scientific scholars accompanying the army and establishing the Institut d'Égypte, editing the *Courrier de l'Égypte*, and collecting the materials later published in the famous volumes of *La Description de l'Égypte*. The other parts of the exhibition and catalog deal with the creation of Egyptology in Europe, the longing for old Egypt, the artists, and the reign of Muhammad Ali, the vice-king of Egypt from 1805 to 1848 who also donated to France the obelisk on the Place de la Concorde in 1833, erected in 1836.

Johannsen, Rolf H., and Ute Barbara Ullrich (eds.). *Dokumentation des Fremdbesitzes, Bd. II: Nationalgalerie, Gemälde und Skulpturen [Documentation of Foreign Holdings. Vol. II: National Gallery. Paintings and Sculptures]*. Berlin: Staatliche Museen zu Berlin 2008. 170 pp., with more than 450 black and white illustrations. ISBN 978-3-88609-635-0. €24.70. This is the latest result of the efforts by Berlin museums to ask for provenance of their holdings. The documentation is divided into three main sections: (1) works of art of state, city, or other public institutions, (2) private property of which the private owners could be located, and (3), the most extensive part, the artwork by unknown owners. The last part may not only comprise objects of former Jewish owners. During World War II also private Gentile owners were allowed to put their art treasures into the safe keeping of the treasures of public museums. Most works of art are works of unknown artists, paintings as well as sculptures. The entry of each work of art is accompanied with a detailed history of the objects as far as it has been reconstructed.

Jentsch, Ralph. *Alfred Flechtheim und George Grosz. Zwei deutsche Schicksale [Alfred Flechtheim and George Grosz. Two German Fates]*. Bonn: Weidle 2008. 171 pp., approximately 30 black and white illustrations. ISBN 978-3-938803-06-6. €21.50. Alfred Flechtheim (1878–1937) was one of Berlin's most important art dealers in modern art during the 1920s. He represented many modern French and German artists, such as George Grosz (1893–1959). The book by George Grosz's executor tells the story of how Alfred Flechtheim was persecuted because of his Jewish origin and the work of George Grosz. He also deals with the restitution problems and the search for missing master pieces of the Flechtheim collection and works of Grosz.

Jonckheere, Koenraad. *The Auction of King William's Paintings 1713. Elite International Art Trade at the End of the Dutch Golden Age*. Amsterdam: John Benjamins 2008. 371 pp., 144 colored and black and white illustrations. ISBN 978-90-272-4962-3. \$338.00. The collection of Stadholder William III (1672–1702) of the Netherlands went under the hammer in Amsterdam on July 26, 1713. Organized by the renowned art collector and agent Jan van Breuningen with the assistance of Jan Pietersz Zomer, the foremost Amsterdam art broker, the auction was a virtual society event attended by a host of Dutch regents, agents, and diplomats as well as European noblemen and princes, including Elector Palatine Johann Wilhelm, Elector of Mainz Lothar Franz von Schönborn, Anton Ulrich Duke of Braunschweig, and James Brydges Duke of Chandos. They were all interested in the pictures from the gallery at Het Loo Palace, William III's summer residence. This book, based on a doctoral thesis in art history of the Belgian author at the University of Amsterdam, sheds new light on the actual auction and its organization, placing it within the context of the international trade in art. It explores the links between culture agents, art brokers, bankers, diplomats, and collectors. The fascinating story of this public sale serves as a means of analyzing the elite international art trade and its implementation at the end of the Dutch Golden Age. The first part of the book is devoted to the auction of 1713 itself and its organization, and the second and final part deals with art lovers with

domestic interest as well as foreigners as James Brydges, Lothar Franz von Schönborn, Johann Wilhelm von Pfalz-Neuburg, and Anton Ulrich von Braunschweig.

Jong, Leen de, et al (eds.). *The Royal Museum of Fine Arts Antwerp. A History: 1810–2007*. Oostkamp: Stichting Kunstboek 2008. 255 pp., with many black and white and colored illustrations. ISBN 978-90-5856-272-2. \$40.95. In nine chapters the book tells the history of one of Belgium's important art museums. Founded in 1810 the museum developed as a Royal Museum of Fine Arts to a big museum of Flemish and other art objects. The following chapters deal with the history of museum housing, aspects of restoration, the museum and its audience, presentation and exhibitions, the museum and patronage, and the museum as a scientific institution.

Kaiser Rudolf II. zu Gast in Dresden [Emperor Rudolf II as Guest in Dresden]. Dresden: Deutscher Kunstverlag 2007. 96 pp., many colored illustrations. ISBN 978-3-422-06789-9. €14.90. Emperor Rudolf II (1576–1612), who had moved the royal court from Vienna to Prague, was an ardent art collector and a patron of arts. Part of his sculpture treasures, which are now in the Kunstkammer of the Kunsthistorisches Museum in Vienna, were exhibited in the Grünes Gewölbe of the State Collections of Dresden. This is the catalog to this exhibition.

Kämper, Burkhard, and Hans-Werner Thönnies (eds.). *Essener Gespräche zum Thema Staat und Kirche Bd. 41: Denkmalschutz und Denkmalpflege im kirchlichen Bereich [Essen Talks on State and Church, Vol. 41: Preservation of and Care for Monuments in the Ecclesiastical Sphere]*. Münster: Aschendorff 2007. XI, 188 pp. ISBN 978-3-402-04372-1. €34.80. This volume contains seven articles on the preservation and maintenance of churches and of ecclesiastical monuments. Given in 2006 at a conference in Essen, Germany, These reproduced papers deal with the recent problem that churches are too big and too numerous for a decreasing church-going population, and therefore parishes must think about a changed use of churches.

Kessler, Horst. *Karl Haberstock. Umstrittener Kunsthändler und Mäzen [Karl Haberstock. Controversial Art Dealer and Patron]*. München: Deutscher Kunstverlag 2008. 336 pp., with many black and white and colored illustrations. ISBN 978-3-422-06779-0. €39.90. Karl Haberstock (1878–1956) was an art dealer before and after World War I and one of the most important dealers during the Nazi period. The son of a peasant near Augsburg, he began his professional career as a bank accountant. In 1903 he transitioned to be a merchant and very soon an art dealer. In 1907 he moved to Berlin and opened his gallery in 1912 in Bellevuestrasse 15. He was mainly interested in modern German artists such as Carl Schuch, Wilhelm Trübner, Fritz von Uhde, and Wilhelm Leibl. He sold many artworks of these painters to German museums. In 1933 he joined the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP), the Nazi party, was a member of the commission to use the confiscated works of degenerate art, and recommended the Fischer Gallery in Lucerne for sale at auction. He sold only 169 paintings, mainly bought in France, for Hitler's Linz Museum, whereas a Munich gallery sold 930 objects for the same purpose. He supported Hans Posse, the director of the Dresdner Art Gallery and director *in spe* of the Linz Museum. With Hermann Voss, the successor of Posse, he did not come along. After World War II, Karl Haberstock was put into jail by the Allies, questioned about his profession, and finally released as not guilty. The works of art he still possessed were put into a foundation fund, which was enlarged after the death of his wife in 1983. The Karl and Magdalene Haberstock Foundation is owned by the City of Augsburg. The provenance of all the paintings held by the foundation has been checked during the last years so that all objects remaining in the foundation have clear title. The art objects of the Karl and Magdalene Haberstock-Foundation in the Schaezlerpalais in Augsburg are reproduced in the extensive annex to this book. Separate papers on provenance were written by the well-known specialists Ute Haug (Hamburg) and Anja Heuss (Frankfurt).

Kohl, Christiane. *Bilder eines Vaters. Die Kunst, die Nazis und das Geheimnis einer Familie [Pictures of a Father. The Art, the Nazis and the Secret of a Family]*. München: Goldmann 2008. 310 pp., with 41 black and white illustrations. €19.95. This is the story of Reinhold Meyer (1898–1965) persecuted

and expropriated by the Nazis. This book gives a vivid picture of Berlin before the Nazis came into power and a sad account of the Nazi years in Germany.

Koordinierungsstelle für Kulturgutverluste Magdeburg (ed.). *Sammeln, Stiften, Fördern. Jüdische Mäzene in der deutschen Gesellschaft [Collecting, Donating, Sponsoring. Jewish Patrons in German Society]*. Magdeburg: Koordinierungsstelle 2008. 321 pp., with 27 mostly black and white illustrations, ISBN 978-3-9811367-3-9. €26.00. In December 2006 a colloquium was held in Berlin about Jewish patrons of Germany. The present volume publishes the papers given at that colloquium. The papers consider Jewish patrons in general as well as single patrons such as James Simon of Berlin (sponsor of the Nefertiti and the German Oriental Society), the family Mosse, and the patrons of Breslau (Ismar Littmann), Dresden (Anna and Georg Arnhold, Victor von Klemperer, Felix Bondi, and Fritz Glaser), Frankfurt on Main (family von Rothschild), and Munich (Heinrich Thannhauser). The volume concludes with the story of restitution and compensation.

Korbacher, Dagmar. *Der Kenner im Museum Max J. Friedländer (1867–1958) [The Knowledgeable Person in the Museum Max J. Friedländer (1867–1958)]*. Berlin: Staatliche Museen zu Berlin. Stiftung Preussischer Kulturbesitz 2008. 44 pp., many black and white illustrations. ISBN 978-3-88609-632-9. €7.90. Fifty years ago Max Friedländer, the former director of the Berlin Cabinet of Engravings, passed away in the Netherlands. In memory of this important art historian and master of Dutch art, the booklet is the companion guide to a small exhibition in the Berlin Art Gallery (Gemäldeammlung). In 1896 Friedländer became the assistant to the director of the National Gallery in Berlin. In 1904 he became the second director of the Art Gallery under Wilhelm von Bode (1845–1929), whom he succeeded in 1929 until his retirement in 1932. In 1933 he was fired because he was a Jew and lived in Berlin until 1939 when he decided to take refuge in the Netherlands. There he was received with honors. In 1958 he passed away in Amsterdam and was buried in Berlin's cemetery Heerstrasse in a grave of honor.

Kort, Pamela. *Ernst Ludwig Kirchner. Berlin Street Scene*. New York: Neue Galerie New York 2008, 92 pp., many black and white and colored illustrations. ISBN 1-931794-16-2. \$30.00. The painting *Berlin Street Scene* by Ernst Ludwig Kirchner (1880–1938) was acquired by the Neue Galerie and a private collector on November 8, 2006. They paid the highest price ever paid for a painting by Kirchner. The painting was restituted in 2006 by the Berlin Brücke Museum to the heirs of Tekla Hess, the former owner, who sold it under pressure in 1936. Since 2008 the painting has been one of the highlights of the Neue Galerie.

Köster, Gabriele. *Künstler und ihre Brüder. Maler, Bildhauer und Architekten in den venezianischen Scuole Grandi (bis ca. 1600) [Artists and their Brothers. Painters, Sculptors and Architects in the Venetian Scuole Grandi (until ca. 1600)]*. Berlin: Mann 2008. 641 pp., with 64 black and white illustrations. ISBN 978-3-786-1254-88. €89.00. This book is a thesis in art history submitted and accepted by the Free University of Berlin. The book deals with art policy in Venice until 1600. Then the six big Scuole grandi (Santa Maria della Carità, Santa Maria della Misericordia, San Giovanni Evangelista, San Marco, San Rocco, and San Teodoro) were buildings of certain brotherhoods with social functions, solidarity between members, and welfare for the public. The book deals with the artist who decorated the Scuole grandi, especially Jacopo Tintoretto, the artist who decorated the Scuola grande di San Rocco in Venice, a must-see for everybody visiting Venice. Also the contracts of these artists are explained as well as their techniques for decorating the buildings.

Kreis, Georg. *Zeitzeichen für die Ewigkeit. 300 Jahre schweizerische Denkmaltopografie [Signs of Time of Eternity. 300 Years of Swiss Topography of Monuments]*. Zürich: NZZ Verlag 2008. 539 pp., 286 black and white illustrations. ISBN 978-3-03823-417-3. SFr. 58.00. The historian of the University of Basel explores the history, meaning, and significance of monuments in Switzerland. There are many such monuments in all cities and even villages, and there is still a demand to build new and restore old monuments. The historian treats major monuments in the first part and then continues with special types of monuments, institutional monuments, war monuments, and monuments of special persons.

Lehmann, Klaus-Dieter. *Bild, Buch und Arche. Bibliothek und Museum im 21. Jahrhundert [Painting, Book and Ark. Library and Museum in the 21st Century]*. Berlin: Berlin University Press 2008. 256 pp. ISBN 978-3-940432-20-9. €27.90. These are collected essays of Klaus-Dieter Lehmann, who was president of the Foundation of Prussian Cultural Heritage from 1999 until 2008. These essays deal with the foundation itself with its 17 museums, the National Library (Staatsbibliothek), the Prussian State Archives, and several research institutes, as well as with several aspects of cultural life in Berlin, Germany, and Europe. He also touches on problems of restitution from Germany to persecuted Jewish citizens and—hopefully—from Russia (so-called Beutekunst or war-conditioned displaced cultural objects) and Poland (collection Berlinka in Krakow) to Germany. He also gave speeches on Jewish patrons and on Heinz Berggruen, Michael W. Blumenthal, the director of the Jewish Museum in Berlin and on Helmut Newton. The volume has an introduction by Hermann Parzinger, the successor of Klaus-Dieter Lehmann and former head of the German Archaeological Institute.

Leopold Museum (ed.). *Albin Egger-Lienz 1868–1926*. Wien: Brandstätter 2008. 215 pp., many colored and black and white illustrations. ISBN 978-3-85033-187-6. €49.90. This is a catalog of the exhibition of the work of the Austrian painter Albin Egger-Lienz at the occasion of his 140th birthday in 2008. Egger-Lienz was a painter of peasants and rural life of the first quarter of the twentieth century. He was a competitor of the Swiss artist Ferdinand Hodler (1853–1918), which was celebrated at the exhibition in Dresden in 1912. The Egger-Lienz exhibition took place at the Leopold Museum in Vienna.

Lewinski, Silke von (ed.). *Indigenous Heritage and Intellectual Property. Genetic Resources, Traditional Knowledge and Folklore*. 2nd ed. Den Haag: Kluwer 2008. 568 pp. ISBN 9789041124920. €165.00 or \$218.00. Recognizing that the commercial exploitation of indigenous knowledge and resources takes place in the midst of a genuine and significant clash of cultures, the eight contributors to this book explore ways in which intellectual property law can expand to accommodate the interests of indigenous people to their traditional knowledge, genetic resources, indigenous names and designations, and folklore. In so doing they touch on such fundamental issues and concepts as collective rights to the living heritage, relevant human rights norms, benefit sharing in biological resources, farmers rights, the practical needs of documentation, assistance, and advice, the role of customary law, bioprospecting and biopiracy, and public domain.

Lillie, Sophie, and Georg Gaugusch. *Portrait of Adele Bloch-Bauer*. New York: Neue Galerie New York 2008. 95 pp., with many black and white and colored illustrations. ISBN 1-931794-16-2. \$30.00. Lillie and Gaugusch tell the tale of the *Portrait of Adele Bloch-Bauer* by Gustav Klimt (1862–1918), painted in 1907, which depicts Adele Bloch-Bauer (1881–1925), the wife of Ferdinand Bloch-Bauer (1864–1945), the wealthy Austrian sugar industrialist. The Jewish Bloch-Bauers were prosecuted and confiscated after the Anschluss in 1938. The portrait was taken out of the family palace in Vienna, Elizabethstrasse 18, and sold to the museum Oberes Belvedere in 1941. In 2006 an arbitration award was handed down, recognizing ownership of Maria Altmann, niece of Ferdinand Bloch-Bauer; and passed it to her. She sold the painting to the Neue Galerie in 2006 and since then it is the *Mona Lisa* of the Museum of German and Austrian Art in New York.

Lillteicher, Jürgen. *Raub, Recht und Restitution. Die Rückerstattung jüdischen Eigentums in der frühen Bundesrepublik [Robbery, Law and Restitution. The Restitution of Jewish Property in the Early Federal Republic]*. Göttingen: Wallstein 2007. 559 pp. ISBN 978-3-8353-0134-4. €45.75. This is a history of restitution of Jewish property in Germany. The author, an experienced researcher of restitution, distinguishes four different phases in the history of restitution in Germany. The first phase dates from 1945 to 1952 and can be characterized as between restitution pressure by the Allies and the German policy of dealing with the past. The second phase (1952–1957) may be called the first results and reactive policy as well as the end of hope for a quick end of restitution. In the third phase (1957–1964), restitution was fully in the hands of the Federal Republic and subject to fiscal policy and restrictive practice despite changed circumstances. It was only in the fourth phase (1964–1974) that restitution was qualified as a sort of *Vergangenheitsbewältigung* in a restrictive sense. The present

situation, beginning with the end of the Cold War, the fall of the Berlin Wall, and the Washington Conference of 1998, is not a subject of the learned history of restitution in Germany.

Lopez, Jonathan. *The Man Who Made Vermeers. Unvarnishing the Legend of Master Forger Han van Meegeren*. Orlando: Harcourt 2008. 340 pp., many black and white illustrations. ISBN 978-0-15-101341-8. \$17.16. This book tells the story that made the Dutch painter Han van Meegeren (1889–1947) famous worldwide when it broke at the end of World War II: A lifetime of disappointment drove him to forge Vermeers, one of which he sold to Hermann Goring, making a mockery of the Nazis. And it's a story that has been believed ever since, but it is not true. Unlike other writers, Lopez tracked down primary sources in four countries and five languages to reveal for the first time the real story of the world's most famous forger. Neither unappreciated artist nor antifascist hero, van Meegeren emerges as an ingenious, dyed-in-the-wool crook—a talented Mr. Ripley armed with a paintbrush, who spent much of his life making and selling fake old masters. The author also explores the network of illicit commerce that operated across Europe between the wars. Not only was van Meegeren a key player in that high-stakes game, landing fakes with powerful dealers and famous collectors such as Andrew Mellon (including two that Mellon donated to the National Gallery of Art in Washington), but he and his associates later offered a case study in wartime opportunism as they cashed in on the Nazi occupation.

Masne de Chermont, Isabelle de, and Laurence Sigal-Klagsbald. *À qui appartenaient ces tableaux? La politique française de recherche de provenance, de garde et de restitution des œuvres d'art pillées durant la Seconde Guerre mondiale* [Looking for Owners. French Policy for Provenance Research, Restitution and Custody of Art Stolen in France during World War Two]. Paris: ADAGP 2008. XIV, 225 pp., many colored and black and white illustrations. ISBN 978-2-7118-5543-8. €39.80. This is a catalog of an exhibition in the Israel Museum in Jerusalem and later in the Musée d'art et d'histoire du Judaïsme in Paris. This English-French bilingual catalog tells the story of Nazi looting in France during World War II and the transfer of artworks to Germany by the Einsatzstab Reichsleiter Rosenberg (ERR) and other Nazi institutions or persons (i.e., Luftmarschall Hermann Göring). Many paintings and artworks have been recovered and given back by the German museums that had bought them during World War II. Approximately 2000 works are still with the Musées nationaux récupération (MNR). Some of these works, whose owners are still unknown, are exhibited and shown in the catalog.

Matheus, Michael (ed.). *Deutsche Forschungs- und Kulturinstitute in Rom in der Nachkriegszeit* [German Institute of Research and Culture in Rome in the Post-War Era]. (Bibliothek des Deutschen Historischen Instituts in Rom, vol. 112). Tübingen: Niemeyer 2007. IX, 304 pp., with some black and white illustrations. ISBN 978-3-484-82112-5. €44.86. This volume collects the papers given at the conference held on October 29–31, 2003, at the occasion of the 50th anniversary of the reopening of the German Historical Institute in Rome. Since the nineteenth century, there have been cultural institutions in Rome. In 1829 the German Archaeological Institute was founded as Instituto di Corrispondenza Archeologica (now Via Sardegna, 79), in 1876 the Roman Institute of the Görres Society established its branch in Rome (Campo Santo Teutonico), in 1888 the German Historical Institute (now via Aurelia Antica, 391) was created, and in 1910 the Villa Massimo and in 1913 the Bibliotheca Hertziana (via Gregoriana, 28) were established. All these institutions were closed during World War II, and in 1953 they reopened and again took up their research. Later, the German Library was added, which as of 1961 became the Goethe Institute in Rome. Also the German School (via Aurelia Antica, 397–403), founded in 1851, started its lectures after the war. All this is explained in detail, especially the protection of libraries during World War II and their recovery after the end of war.

Miles, Margaret M. *Art as Plunder. The Ancient Origins of Debate about Cultural Property*. Cambridge: Cambridge University Press 2008. XIII, 426 pp., 24 black and white illustrations, 2 plans and 2 maps. ISBN 978-0-521-87280-5. \$90.00. This book examines the ancient origins of debate about art as cultural property. What happens to art in time of war? Who should own art, and what is its appropriate context? Should the victorious ever allow the defeated to keep their art? These questions were posed by Cicero (106–43 B.C.E.) during the prosecution of a Roman governor of Sicily, Gaius

Verres (ca. 115–43 B.C.E.; 73–71 B.C.E. governor of Sicily), for extortion. Cicero's published speeches had a long afterlife, affecting debates about collecting art in the eighteenth century and reactions to the looting of art by Napoleon. The focus of the book's analysis is theft of art in Greek Sicily, Verres' trial, Roman collectors of art, and the later effect of Cicero's arguments. The book by Margaret Miles, an archaeologist, art historian and professor of art history and classics at the University of California, Irvine, concludes with the British decision after Waterloo to repatriate Napoleon's stolen art to Italy and an epilogue on the current threats to art looted from archaeological context.

Moeller, Magdalena M. *Ernst Ludwig Kirchner in Berlin [Ernst Ludwig Kirchner in Berlin]*. München: Hirmer 2008. 396 pp., with many black and white and colored illustrations. ISBN 978-3-777-444-875. €34.90. Ernst Ludwig Kirchner (1880–1938) was born in Aschaffenburg, South Germany, and lived in Berlin from 1911 until 1916. During this time he painted many paintings exhibited in the Brücke Museum Berlin from December 2008 until March 2009. In 1905 he founded the Artists Community Brücke together with Erich Heckel (1883–1970), Karl Schmidt-Rottluff (1884–1976), and Fritz Bleyl (1880–1966). The book is the catalog for the Berlin exhibition.

Musteață, Sergiu. *Protecția patrimoniului arheologic [Preservation of the Archaeological Heritage]*. Chișinău: Pontos 2008. 215 pp. ISBN 978-9975-72-106-6. Price unknown (approximately €20.00). This book summarizes the legal framework of the preservation of archaeological items in the United States and the Republic of Moldavia. The book is written in Rumanian language and has an extensive English summary (pp. 84–119). The legal situation in Moldavia may be summarized as follows: (1) All archaeological finds in Moldavia are state property. (2) Metal detectors are forbidden. (3) The export of national archaeological objects without a government licence is not allowed. (4) Several European and international conventions, charters, and recommendations are applicable in Moldavia. In the annex several sources of the law of Moldavia are reprinted. Unfortunately, they are reproduced only in Rumanian language and without an English translation.

Nafziger, James A. R., and Tullio Scovazzi (eds.). *Le patrimoine culturel de l'humanité [The Cultural Heritage of Mankind]*. Leiden: Nijhoff 2008. XLI, 1118 pp. ISBN 978-90-04-16106-1. €282.00. These are the papers of the 2005 session of the Centre for Studies and Research of the Hague Academy of International Law. James Nafziger of Willamette University College of Law in Salem, Oregon, United States, and Tullio Scovazzi of the University of Milan-Bicocca, Italy, were directors of studies, Nafziger for the English-speaking section and Scovazzi for the French-speaking section. In 17 chapters the participants deal with the "Notion of Cultural Heritage of Mankind in International Instruments" (Tullio Scovazzi in French on pp. 3–144), "Cultural Heritage Law—The International Regime" (James Nafziger in English on pp. 145–247), "The Human Dimensions" (papers of Mohammed Zakaria Abouddahab of Morocco, Anastasia Telesetsky of the United States, and Fernando Sérgio Tenório de Amorim of Brazil), the "Protection of Tangible and Intangible Cultural Heritage" (papers of George Rodrigo Bandeira Galindo of Brazil, Wahid Ferchichi of Tunisia, Angélica Sola of Argentina, Burra Srinivas of India, and Maria Cervera Vallterra of Spain), "Protection of the Cultural Heritage in Common Spaces and between States" (papers of Ya-juan Zhao of China, Seline Trevisan of Italy, Ann-Isabelle Guyomard of France, and Christian Roussey of Bulgaria), and "Protection of Cultural Heritage in Armed Conflicts" (papers of Hélène Tigroudja of France, Maurice K. Kamga of Cameroon, and Rosario Domínguez-Matés of Spain). Mae Sratius Muller and Hans Thyssen prepared a bibliography of more than 150 pages (pp. 883–1037), leaving aside most publications written in German, Italian, and Spanish, using sources only in English and French. A good analytical index makes this book a handbook on international aspects of cultural property law.

Nelson, Jonathan K., and Richard J. Zeckhauser (eds.). *The Patron's Payoff. Conspicuous Commissions in Italian Renaissance Art*. Princeton: Princeton University Press 2008. XVIII, 234 pp., with many black and white illustrations. ISBN 978-0-691-12541-1. \$55.09. The authors apply the innovative methods of information economics to the study of art, and their findings are surprising and important. Building on three concepts—signalling, signposting, and stretching—the book develops the first systematic methodology for assessing the meaning of art patronage and provides a broad and

useful framework for understanding how works of art functioned in Renaissance Italy. The eight authors discuss how patrons used conspicuous commissions to establish and signal their wealth and status (i.e., private chapels in Santa Maria Novella and Santa Croce in Florence), and the book explores the effects of individual works on society. The ways in which artists met their patrons' needs for self-promotion dramatically affected the nature and appearance of paintings, sculptures, and buildings (by depicting them as devote adores or as victorious heroes).

Pabst, Friederike. *Kulturgüterschutz in nicht-internationalen bewaffneten Konflikten [Protection of Cultural Property in Non-international Armed Conflicts]*. Berlin: Duncker & Humblot 2008. 421 pp., with 3 black and white illustrations. ISBN 978-3-428-12679-8. €78.00. This publication is a doctoral thesis submitted and accepted by the University of Münster, Germany, in 2007. In recent times non-international armed conflicts have increased, considerably damaged cultural property, and therefore caused great concern among jurists as well as politicians, peace-keeping organizations, and international tribunals. Pabst deals with these phenomena and tries to elaborate rules for the protection of cultural property in armed conflict. First, in the first part of her dissertation Pabst discusses the reason why cultural objects are protected and also under public international law: Cultural objects must be protected in their integrity, because they symbolize and remind people of their past and the history of mankind. The second part is devoted to noninternational armed conflicts in international law, especially to the main sources of article 3 of the Geneva Convention of 1949 relative to the Protection of Civilian Persons in Time of War, the Second Protocol of 1977 on the Protection of Victims of Non-international Armed Conflicts, and customary international law. These sources, together with the 1954 Hague Convention, are treated extensively in the third part of the monograph. Pabst concludes with a chapter on the execution of international law of protection of cultural objects in noninternational armed conflicts. Pabst deplores that the execution often fails and hopes that it should be improved.

Pallanti, Giuseppe. *Wer war Mona Lisa? Die wahre Identität von Leonardos Modell [Who was Mona Lisa? The True Identity of Leonardo's Model]*. München: Schirmer 2008. 168 pp., 6 colored illustrations. ISBN 978-3-8296-0297-6. €19.80. This is the German translation of the Italian original *La vera identità della Gioconda. Un mistero svelato*. The author discusses the question whether Leonardo's Mona Lisa is really the portrait of Francesco del Giocondo's (1465–1538) wife Lisa Gherardini (1479–1542). He goes into the history of the two families Giocondo and Gherardini and finally come to the conclusion that Mona Lisa is Giocondo's wife. The author did not know of the discovery in the University Library Heidelberg described by Veit Probst (see infra).

Probst, Veit. *Zur Entstehungsgeschichte der Mona Lisa. Leonardo da Vinci trifft Niccolò Machiavelli und Agostino Vespucci [The History of the Creation of the Mona Lisa. Leonardo da Vinci meets Niccolò Machiavelli and Agostino Vespucci]*. Heidelberg: Verlag Regionalkultur 2008. 51 pp., 8 black and white illustrations. ISBN 978-3-89735-538-5. €9.90. The *Mona Lisa* painting by Leonardo da Vinci (1452–1519) is supposed to be the portrait of the wife of the Florentine merchant Francesco di Bartolomeo del Giocondo. Therefore, the painting is also called *La Gioconda*. A manuscript found in the University Library of Heidelberg is supposed to confirm the fact that the painting is indeed not a fictitious portrait of a lady but the wife of Giocondo.

Raffler, Marlies. *Museum—Spiegel der Nation? Zugänge zur Historischen Museologie am Beispiel der Genese von Landes und Nationalmuseen in der Habsburgermonarchie [Museum—Mirror of the Nation? Access to Historical Museology Demonstrated by the Creation of Country and National Museums in the Habsburg Monarchy]*. Wien: Böhlau 2007. 386 pp., with 18 black and white illustrations. ISBN 978-3-205-77731-1. €45.00. This book is a doctoral thesis submitted and accepted by the Karl-Franzens-University Graz Faculty of Humanities in 2005. It is divided into eight chapters dealing preliminaries of museums, the culture of collecting, some thoughts about historical museology, the notions of *nation* and *national museums*, and different kinds of museums in the Habsburg empire. The seventh chapter deals with six different regional museums in Austria, the Landesmuseum Joanneum in Graz, the Bohemian National Museum in Prague, the Franzensmuseum in Brunn, the Fer-

dinandeum in Ambras, Tirol, the Museum Carolino-Augustum in Salzburg, and the Hungarian National Museum in Pest (later Budapest). Chapter 7 is devoted to the communications between these regional and national museums. The final chapter summarizes the results of this diligent and detailed study.

Rayssac, Michel. *L'Exode des musées. Histoire des œuvres d'art sous l'Occupation* [*The Exodus of Museums. The History of Art Works during Occupation*]. Paris: Payot 2007. 1007 pp., with some black and white illustrations. ISBN 978-2-228-90172-7. €35.00. Before and during World War II, French Museums were evacuated and the art treasures stored in shelters and secure places. Although Paris was not destroyed and public museums not deprived of their treasures by the Germans (Einsatzstab Reichsleiter Rosenberg), directors of French museums were eager to preserve their cultural patrimony. The book is a diary of the years 1938–1946 with all movements and events concerning the evacuation and finally return of French art objects to their museums.

Read, Peter. *Picasso & Apollinaire. The Persistence of Memory*. Berkeley: University of California Press 2008. XVI, 317 pp., 98 black and white illustrations. ISBN 978-0-520-24361-3. \$40.40. This is the English translation of the book published in 1995 with the title *Picasso et Apollinaire. Les Métamorphoses de la mémoire 1905/1973*. Pablo Picasso (1881–1973), the inventor of Cubism, and Guillaume Apollinaire de Kostrowitzky (1880–1918), the inventor of Surrealism, met in 1905, forged a close friendship, and between them laid the foundation of modernism in twentieth-century art and literature. Apollinaire's death in the 1918 flu epidemic did not diminish his importance to Picasso, who continued to draw on the poet for inspiration until his own death in 1973.

Redford, Bruce. *Dilettanti. The Antic and the Antique in Eighteenth-Century England*. Los Angeles: Getty 2008. XII, 220 pp., many black and white and colored illustrations. ISBN 978-0-89236-924-9. \$39.14. The professor of art history and of English at Boston University re-creates the vibrant culture of connoisseurship in Enlightened England by investigating the multifaceted activities and achievements of the Society of Dilettanti. After the foundation of the society in 1732, the Dilettanti commissioned portraits of the members, including a striking group of mock-classical and mock-religious representations. These portraits were painted by George Knapp (1698–1778), Sir Joshua Reynolds (1723–1792), and Sir Thomas Lawrence (1769–1830). During the second half of the century, the society's expeditions to the Levant yielded a series of pioneering architectural and archaeological folios, beginning with the first volume of the *Antiquities of Athens* in 1762. These monumental volumes aspired to empirical exactitude in text and images alike. They prepared the way for *Specimens of Ancient Sculpture* of 1809, which combines the didactic with the connoisseurial. The Society of Dilettanti's projects and publications exemplify the Enlightenment ideal of the gentleman amateur, which is linked in turn to a culture of wide-ranging curiosity.

Reichelt, Gerte (ed.). *Rechtsfragen der Restitution von Kulturgut. Symposium Wien 12. Oktober 2007* [*Legal Problems of Restitution of Cultural Objects. Symposium Vienna 12 October 2007*]. Wien: Manz 2008. VII, 95 pp. ISBN 978-3-214-11368-1. €24.00. These are the papers of a conference in Vienna with the aim to encourage Austria to ratify and to implement the 1970 UNESCO Convention or to ratify the 1995 UNIDROIT Convention. Five of the ten papers were devoted to the 1970 UNESCO Convention. Two Austrian speakers talked about the convention from the Austrian perspective; and Yves Fischer (Federal Office of Culture, Berne), Matthias Weller (University of Heidelberg), and Marc-André Renold (University of Geneva) explained the Swiss and the German implementations and the importance of the convention for the international protection of cultural property. The other five papers deal with the UNIDROIT Convention of 1995. Gerte Reichelt, who prepared the draft of the UNIDROIT Convention, told about the UNIDROIT principles and three speakers from Austria discussed the possibility of ratification of this convention by Austria. All these papers were put into a frame by an introduction by Herbert Kronke, then general secretary of UNIDROIT, and closing remarks by Wolf-Dieter Heilmeyer, retired director of the Collection of Antiquities in Berlin.

Richman, Jennifer R., and Marion P. Forsyth (eds.). *Legal Perspectives on Cultural Resources*. Walnut Creek: Altamira 2004. XIX, 284 pp. ISBN 0-7591-0448-4. \$30.95. In March 2002 a symposium hosted

by the Government Affairs Committee of the Society for American Archaeology took place in Denver. After some introductory remarks by Colin Renfrew (on the Native American Graves Protection and Repatriation Act [NAGPRA] and the Kennewick man-affair, which may block research on questionable ethics of museums as evidenced in the Steinhardt-case), 13 papers discuss all aspects of archaeology and the dangers to it. Sherry Hutt points out the different attitudes toward cultural objects in general and archaeology in particular. Six different currents of theory prevail: moralist (Elgin marbles back to Greece), internationalist or paternalist, nationalist, property law, scientific, and market. These theories are discussed in greater detail by the other authors when they explain the problem of the Kennewick man and the NAGPRA, illegal trade and treasure trove, and the underwater cultural heritage under the UNESCO Convention of 2001.

Rischbieter, Julia Laura. *Henriette Hertz. Mäzenin und Gründerin der Bibliotheca Hertziana in Rom [Henriette Hertz. Patron and Founder of the Bibliotheca Hertziana in Rome]*. Lallas Athene. Schriften zur Universitäts- und Wissenschaftsgeschichte, vol. 14. Stuttgart: Steiner 2004. 184 pp., many black and white illustrations. ISBN 3-515-08581-5. €33.00. This is a biography of Ms. Henriette Hertz (1846–1913). From modest living conditions as a Jewish girl in Cologne, Hertz became a major patron of arts and finally helped found the Bibliotheca Hertziana in Rome, the Max Planck Institute for Art History. With help of the chemist Ludwig Mond (1839–1909), the husband of Henriette Hertz's friend Frida Loewenthal (1847–1923), she bought the Palazzo Zuccari upstairs from the Spanish Stairs in Rome and finally donated it to the predecessor of the Max Planck Society, the Kaiser Wilhelm Gesellschaft.

Robertson, Iain, and Derrick Chong (eds.). *The Art Business*. Abingdon: Routledge 2008. XII, 233 pp. ISBN 978-0-415-39158-0. \$44.95. This book grew out of a discussion between the coeditors about producing a series of essays—essentially a reader—for the MA in Art Business (MAAB) program at Sotheby's Institute of Art (SIA) in London, established in 1969 for offering MA and PhD degrees, specialized courses, and study abroad programs in art scholarship, connoisseurship, and art business. The book is a compilation of essays that deal with different topics of pressing concern to those already involved in the art market as collectors, dealers, or museum curators. The essays deal with the art market and investing in art (Ian Robinson, Anthony Downey, Jeremy Eckstein), cultural policy and management in art business (Catherine Morel, Derrick Chong), and regulatory, legal, and ethical issues in the art world (Henry Lydiate, Joanna Cave on artist's resale rights, David Bellingham on ethics, and Clarissa McNair and Charles Hill on criminal law).

Rothfield, Laurence (ed.). *Antiquities under Siege. Cultural Heritage Protection after the Iraq War*. New York: Altamira 2008. XX, 322 pp., with some black and white illustrations. ISBN-13: 978-0-7591-1099-1. \$29.95. As Saddam Hussein's government fell in April 2003, news accounts detailed the pillage of Iraq's National Museum. The museum's looting grabbed headlines worldwide and public attention briefly focused on Iraq's threatened cultural heritage. Less dramatic, but far more devastating, was the subsequent epidemic of looting at thousands of archaeological sites around the country. Illegal digging on a massive scale continues to this day, virtually unchecked; Iraq's 10,000 officially recognized sites are being destroyed at a rate of roughly 10% per year. This book with its 22 learned articles (written by specialists like Neil Brodie, Guido Carducci, Patty Gerstenblith, and Stephen Urice) contains the first full published account of the disasters that have befallen Iraq's cultural heritage; and it analyzes why the array of laws and international conventions, the advocacy efforts of cultural heritage organizations, and the military planning and implementation of cultural protection operations all failed, and continue to fail, to prevent massive and irreversible loss. Looking forward, the book identifies new planning procedures, policy mechanisms, and implementation strategies capable of succeeding, so the mistakes of Iraq will not be replicated in other regions in crisis whose cultural heritages are at risk.

Schlenker, Ines. *The Große Deutsche Kunstausstellung at the Haus der Deutschen Kunst in Munich 1937–1944*. Oxford: Lang 2007. 338 pp., with 36 black and white illustrations. ISBN 978-3-03910-905-0. €79.00. From 1937 to 1944, the National Socialist regime organized a series of high-profile art

exhibitions at the purpose-built Haus der Deutschen Kunst in Munich. Boasting huge numbers of participants and visitors and high sale figures, the Große Deutsche Kunstausstellung became the most important showcase of National Socialist art. Adolf Hitler played a crucial role in determining all aspects of the exhibition, most notably the selection of artworks. His vast purchases from the Große Deutsche Kunstausstellung contributed to the inflation in the market for contemporary art and led to the establishment of a group of favored painters and sculptors, which can be compared to the court artists of early modern times. Originally a doctoral thesis submitted in 2000 to the Courtauld Institute of Art, University of London, this book traces the history of the Große Deutsche Kunstausstellung, characterizes the artists and artworks shown, and investigates how the local Munich tradition of displaying art was reinvented for national purposes. It examines the social policies for artists in the Third Reich, highlights Hitler's role as a patron for the exhibition and points out some contradictions and inconsistencies in National Socialist art policies.

Schmidt, Leo. *Einführung in die Denkmalpflege [Introduction to Monuments Preservation]*. Darmstadt: Wissenschaftliche Buchgesellschaft 2008. 168 pp., some black and white illustrations. ISBN 978-3-534-20119-8. €19.90. In eight chapters this book introduces the preservation of monuments in history (i.e., the cathedral of Cologne) and in the twentieth century (i.e., postwar Germany), international perspective (Charter of Venice), and the various methods of preservation; it also expounds on the use of monuments for daily purposes and the challenges of the future. The book also heavily draws on foreign experiences and is truly a short international handbook.

Schnabel, Gunnar, and Monika Tatzkow. *The Story of Street Scene. Restitution of Nazi Looted Art. Case and Controversy*. Berlin: Proprietas-Verlag 2008. 133 pp., with many black and white illustrations. ISBN 978-3-00-024710-1. €18.50. The authors, specialists in restitution law and practice, wrote the history of the *Berlin Street Scene* painting by Ernst Ludwig Kirchner (1880–1938) and the unique international controversy that exploded when, in the fall of 2006, the painting was returned to the heirs of Alfred Hess (1879–1931), a famous industrialist and manufacturer of shoes and collector of modern German expressionist painters. The question was whether the painting was sold under pressure during the Nazi period. The German authorities in Berlin decided in favor of the Hess family and ordered that the Brücke-Museum of Berlin has to return the painting to the heirs. Later the painting was sold at auction and acquired by the Neue Galerie in New York at 1048 5th Avenue, where it can be admired to this day. In Germany there was a serious controversy over whether the painting was sold under pressure and therefore had to be returned or whether there was a free sale with payment of the full price.

Schöne, Thomas. *Tatort Himmelsscheibe. Eine Geschichte mit Raubgräbern, Hehlern und Gelehrten [Scene Himmelsscheibe. A Story with Tomb Robbers, Receivers and Scholars]*, 2nd ed. Halle: Mitteldeutscher Verlag 2008. 205 pp., several black and white illustrations. ISBN 978-3-89812-532-1. €16.00. This is the story of one of the most important archaeological discoveries in Germany during the last years: the Himmelsscheibe of Nebra. In July 1999 near the village Nebra in Sachsen-Anhalt, Germany, hobby archaeologists with detectors discovered a bronze disc depicting the sun, moon, and stars, a *Himmelsscheibe*, approximately 3600 years old. According to the law of the state, Sachsen-Anhalt, all archaeological objects found in Sachsen-Anhalt are state property. Therefore, the tomb robbers could not sell it to public museums without being caught as robbers. Hence, they tried to sell the Himmelsscheibe and some other objects abroad. Three years later the robbers were caught in Basel by undercover sellers, and the disc seized by the Swiss police. The author tells this story, the search for the place where the disc was illegally excavated, the court proceedings regarding the disc and the copyright, and the building of a special museum for the Himmelsscheibe in Nebra.

Schubiger, Benno, Dorothea Schwinn Schürmann, and Cecilia Hurley (eds.). *Sammeln und Sammlungen im 18. Jahrhundert in der Schweiz. Collections et pratiques de la collection en Suisse au XVIIIe siècle [Collecting and Collections in Switzerland in the 18th Century]*. Geneva: Slatkine 2007. 536 pp., with many black and white and colored illustrations. ISBN 978-2-95-102024-4. €59.46. This book reproduces the papers given at a colloquium held in October 2003 in Basel, Switzerland. Twenty-

four speakers from five European countries (Austria, France, Germany, Netherlands, and Switzerland) presented their papers in French or in German, focusing on one of three aspects of collecting in eighteenth-century Switzerland. Within the categories Collectors and Types of Collections, Agents and Agency, and Methods and Trends, scholars describe the different collections in a country without any royal or aristocratic history. There were collections in Basel, Berne, Geneva, Lucerne, Neuchâtel, and Zurich, either private or public collections as parts of public libraries. All this is described diligently in detail and sheds new light on art collecting in a civil society. Also, some contributions clearly show that Swiss collectors of the time had contacts with other collectors in various European countries.

Schwander, Ivo, and Peter Studer (eds.). *Neuigkeiten im Kunstrecht [News in Art Law]*. St. Gallen: Institut für Rechtswissenschaft und Rechtspraxis 2008. 183 pp. ISBN 978-3-908185-74-1. SFr 85.10. This book publishes the papers delivered on October 19, 2007, at a conference in the Kunsthau Zürich organized by the University of St. Gallen and the Swiss Art Association. The papers deal with questions of copyright and the protection of personality, sale of works of art, art sponsoring, contracts between galleries and artists promoting their artworks, the responsibility of experts, the Swiss statute implementing the 1970 UNESCO Convention, and looted art and Swiss experiences with such looted objects. All papers are written in German.

Seuffert, Michael. *Der Skandal um die Hitler-Tagebücher [The Scandal Concerning the Diaries of Hitler]*. Frankfurt, Main: Scherz 2008. 320 pp. ISBN 978-3-502-15119-7. €14.90. On April 25, 1983, the German *Der Stern* magazine pretended to have discovered diaries of Hitler and started publishing them. The diary was said to be on a flight out of Berlin in April 1945 when the aircraft crashed somewhere in Eastern Germany, and the diary discovered by peasants in the wreck. On May 6, 1983, a short time afterwards, the diaries were found to be forgeries prepared by Konrad Kujau. The book carefully describes how a big, influential, and rich magazine could be trapped by the forger and his stories. Since that time the Diaries of Hitler case is one of the most famous misinformation of the German press. Kujau was sentenced in 1985, and also the magazine's journalists (especially Gerd Heidemann) went to jail.

Siehr, Kurt. *Was ist eine Fälschung? Rechtsfolgen des Handels mit gefälschten Kunstwerken [What is a Fake? Legal Consequences of Trade with Faked Art Works]*. Wien: Manz 2008. 62 pp. ISBN 978-3-9500388-8-0. €13.00. This is a lecture given by Kurt Siehr at the University of Vienna. The work of an artist who is so modest that he never signs his works with his own name and sells the works as those of others may be called a fake. This made Han van Meegeren (1889–1947) a fraud but not Alceo Dossena (1878–1937), who was cheated by his art dealers. If somebody sells a fake, the buyer may have a remedy in contract, may rescind the contract because of mistake or representation, and may sue in tort if a fraud has been committed. This text discusses problems of private international law.

Sonder, Ines, Karin Bürger, and Ursula Wallmeier (eds.). *“Wie würde ich ohne Bücher leben und arbeiten können?” Privatbibliotheken jüdischer Intellektueller im 20. Jahrhundert [“How can I live and work without books?” Private Libraries of Jewish Intellectuals in the 20th Century]*. Berlin: Verlag für Berlin-Brandenburg 2008. 432 pp., 18 black and white illustrations. ISBN 978-3-86650-069-3. €29.95. In 18 essays the libraries of 18 Jewish scholars and writers are described, and the quotation in the book's title is one of them: Ernst Simon (1899–1988). The other persons and their passion for books are Hannah Arendt, Walter Benjamin, Hilde Domin, Lion Feuchtwanger, Sigmund Freud, Magnus Hirschfeld, Arthur Koestler, Erich Mendelsohn, Gershom Scholem, Anna Seghers, and Stefan Zweig. Some essays also indicate what happened to the libraries after the collector's death.

Steinberg, Shlomit. *Orphaned Art. Looted Art from the Holocaust in the Israel Museum*. Jerusalem: Israel Museum 2008. 71 pp., many colored and black and white illustrations. ISBN 978-965-278-355-4. Shekel 159.00. This is a catalog of an exhibition in the Israel Museum from February to June 2008. Together with art objects looted in France (compare with supra Masne de Chermont and Sigal-Klagsbald), the present English-Hebrew bilingual catalog, drawn from 1200 works of art held

in custody by the Israel Museum, offers an important opportunity to explore one dimension of the story of art looted during World War II, focusing specifically on works whose histories vanished completely and arrived in Israel as part of the 1953 Jewish Restitution Successor Organization (JRSO) postwar initiative to distribute heirless and unclaimed works to Jewish institutions worldwide. Following the complete cataloging and online posting of the museum's JRSO holdings, the exhibition provides yet another platform for the museum's ongoing efforts to make these works visible and promote the possibility that they might one day be reclaimed.

Steinkamp, Maike. *Das unerwünschte Erbe. Die Rezeption "entarteter" Kunst in Kunstkritik, Ausstellungen und Museen der SBZ und frühen DDR* [The Unwanted Heritage. The Reception of "Degenerate" Art in Art Critique, Exhibitions and Museums in the Soviet Zone and Early German Democratic Republic]. Berlin: Akademie 2008. XII, 476 pp., with 75 black and white illustrations. ISBN 978-3-05-004450-7. €59.80. This book was submitted and accepted as a doctoral thesis by the University of Bonn, Germany. It deals with the attitude of the East German government toward *degenerate art* of the prewar era. In the early years this art was well received as the art hated by the Nazi regime of Germany. But later the so-called socialist realism prevailed and degenerate art did not match with this kind of art.

Stone, Peter G., and Joanne Farchakh Bajjaly (eds.). *The Destruction of Cultural Heritage in Iraq*. Woodbridge: Boydell 2008. XV, 319 pp., with several black and white illustrations and maps. ISBN 978-1-84383-384-0. \$95.00. This is an important book on archaeology. In the wake of the disastrous Anglo-American invasion of Iraq, squads of organized youths turned up in buses or trucks in Baghdad to set fire to the galleries and libraries, the government records of a whole society, and even the central bank. In one fell swoop, they tore apart the history of Mesopotamia, Islam, and the still-living nation of Iraq. At the same time, legions of thieves arrived in the deserts to hunt for the treasures of antiquity. These were not peasants, a famished, deprived community of beggars trying to earn money amid the anarchy of postinvasion Iraq. In Iraq the marauding pillagers were acting under orders, initially from archaeological experts who had forfeited their academic integrity by turning to theft on a world scale; they were under orders to seek the richest seams of antiquity, orders that came from private art collectors and their agents in the Middle East, Europe, and America. Of 4000 artifacts discovered by 2005 from the 15,000 objects looted from the Baghdad Museum two years earlier, 1000 were found in the United States, 1067 in Jordan, 600 in Italy, and the remainder in countries neighboring Iraq. This sad picture is drawn by 28 highly regarded specialists, such as Neil Brodie of Stanford University, Margarete van Ess of the German Archaeological Institute, Donny George, former member of the staff of the Baghdad museum, Patty Gerstenblith, archaeologist and professor at DePaul University, and René Teijgeler, the Dutch specialist of book preservation. Yet, this publication is about far more than theft and looting. It examines our attitudes toward the preservation of cultural and heritage resources and, in particular, the growing political awareness of their importance. Although related to a single conflict, taking place at a specific time in history, the relevance of this book goes far beyond these self-imposed boundaries.

Sutton, Peter C., et al. (eds.). *Reclaimed. Paintings from the Collection of Jacques Goudstikker*. New Haven: Bruce Museum 2008. 267 pp., many colored and black and white illustrations. ISBN 978-0-300-13729-3. \$60.00. Jacques Goudstikker (1897–1940), a Jewish art dealer, took over his father's gallery in 1919 and quickly made his presence felt. Goudstikker became one of the most successful art dealers and tastemakers in Amsterdam between the wars. Tragically, Goudstikker died in flight from the Nazis on May 16, 1940, on SS *Bodegraven* en route to England. His enormous collection of art, including approximately 1400 paintings, was looted by Reichsmarschall Hermann Göring. In 2006 a portion of this looted art was restituted to Goudstikker's heirs by the Dutch government. This book, a catalog of an exhibition in the Bruce Museum in Greenwich, Connecticut, and the Jewish museum in New York City, examines Goudstikker's legacy, reveals the dramatic story of his collection, and discusses the legal efforts that finally brought its restitution. Forty-three works from his collection are cataloged in full detail.

Swododa, Gudrun. *Die Wege der Bilder. Eine Geschichte der kaiserlichen Gemäldesammlungen von 1600 bis 1800* [The Ways of the Pictures. A History of the Imperial Collection of Paintings from 1600 to 1800]. Wien: Brandstätter 2008. 159 pp., with many colored illustrations. ISBN 978-3-85033-272-9. €24.00. This book traces the history of the famous art collection of the Kunsthistorische Museum in Vienna. The basis was laid by Emperor Rudolf II (1576–1612), who resided in Prague and was a great patron and art collector. Later, his collection was dispersed and came to Vienna. The second root is the collection of Archduke Leopold Wilhelm (1625–1662), who had his court in Brussels and acquired parts of the collection of King Charles of England, the collection of James Hamilton, and various collections originating in Venice. Wilhelm's collection was transferred to Vienna. Afterward, important paintings were added to the imperial collection by marriages and succession. Emperor Franz II (1792–1806) bought paintings in Rome and Florence, and finally the collection was systematized and registered under Emperor Joseph II (1765–1790) and Maria Theresia (1740–1780).

Thies, Wiltrud. *Wie viel Schutz braucht die Kunst im öffentlichen Raum? [How Much Protection Is Needed for Art in Public Space?]*. Marburg: Tectum 2008. 296 pp., 19 colored illustrations. ISBN 978-3-8288-9567-6. €34.90. The book is a doctoral thesis submitted and accepted by the University of Bremen Faculty of Law. It analyzes three different cases concerning the moral right of artists against an alteration, removal, and denigration of the works of art. The first case deals with the Bremen city hall designed by the Austrian architect Roland Rainer. The city hall was later changed and some buildings were added to it, so the original feature of the city hall was lost. The court had to weigh the immaterial interests of the artist (§ 14 German Copyright Act) and the commercial interests of the city of Bremen (§ 39 German Copyright Act). Here the city of Bremen prevailed—without good reason, according to the author. The second case concerns the removal of a public sculpture in Minden. The court of appeal in Hamm disapproved the attitude of the mayor of Minden and came to the conclusion that the artist's consent is needed for the removal. Hence, it decided differently from the case *Serra v. U.S. General Services Administration*, 847 F.2d 1045 (2d Cir. 1988). The third case is the dispute about the exhibition, *Aufstieg und Fall der Moderne—ein deutsches Beispiel 1890–1990* (Rise and Fall of Modernism—a German Example 1890–1990) launched in May 1999 in Weimar. Several artists complained that the hanging of their paintings amounted to a humiliation and denigration of East German art. The case was finally settled in court. The author ably demonstrates that the moral right of the artist must be respected if the works are shown publicly, and protection is needed so far.

Vieregg, Hildegard K. *Geschichte des Museums. Eine Einführung [History of the Museum. An Introduction]*. Munich: Fink 2008. 343 pp., with many black and white illustrations. ISBN 978-3-7705-4623-7. €39.90. This book carefully describes the history of European museums beginning with the treasure houses of Greece and the Wunderkammer of the Renaissance period until the differentiation with new concepts and innovations in different types of museums in modern times (i.e., museums of ecology, migration, anthropology, technology, and literature). The author is professor of museology and president of the International Committee for Museology (ICOFOM) in the International Council of Museums (ICOM).

Waxman, Sharon. *Loot. The Battle over the Stolen Treasures of the Ancient World*. New York: Holt 2008. XIV, 414 pp., 17 and many black and white illustrations. ISBN-13: 978-0-8050-8653-9. \$30.00. In four parts of the book, the reporter of the *New York Times* deals with “Pharaohs and Emperors,” “Tomb Robbers on Fifth Avenue,” “Lord Elgin's Legacy,” and “Rough Justice,” the trial of Marion True. It is good reading for interested lay people.

Webb, Jonathan. *Stolen. The Gallery of Missing Masterpieces*. London: Herbert Press 2008. 256 pp., many colored illustrations. ISBN 978-0-7136-8661-8. €41.50. Julian Radcliffe, the chairman of the London-based Art Loss Register, wrote the introduction to this book on art thefts and art robbery. Among the many fascinating accounts is the tale of how more than a dozen Impressionist paintings were seized during an audacious Christmas Eve raid on a museum in Buenos Aires. Also discussed are the return of paintings by Matisse (Seattle Art Museum to Paul Rosenberg), Degas (Art Institute

Chicago to Friedrich Gutmann), Zucchi (Germany to Italy), and Cranach (North Carolina Museum of Art to proprietors expropriated in Vienna). The book deals also with simple thefts, such as the theft of the Cézanne painting in Zürich, the Munch painting in Oslo, and many other thefts in all countries. Also art thefts in Iraq are mentioned together with tomb robbery, the Getty affair, and the treaty with the Metropolitan Museum in New York whereby the Euphronios krater had to be returned to Italy. Relying on files from the Art Loss Register, the author offers behind-the-scenes accounts of famous heists, fresh perspectives on how the trade in illicit antiquities is carried out, and hope for the continued recovery of art looted during World War II.

Weidermann, Volker. *Da Buch der verbrannten Bücher [The Book about the Burned Books]*. Köln: Kiepenheuer & Witsch 2008. 253 pp. ISBN 978-3-462-03962-7. €18.95. Seventy-five years ago, on May 10, 1933, the Nazis and their followers burned books of degenerate art and literature in Berlin and elsewhere. Volker Weidermann of the Frankfurter Allgemeine Sonntagszeitung collected some 100 of the authors whose books were burned and recounts their history, life, books, and often death and loss of income. Many of these authors lost their lives.

Weller, Matthias, Nicolai Kemle, and Michael Lynen (eds.). *Des Künstlers Rechte—die Kunst des Rechts [The Artist's Rights—the Art of Law]*. Baden-Baden: Nomos 2008. 113 pp. ISBN 978-3-8329-3462-0. €44.00. This volume reproduces the papers given at the First Art Law Meeting in Heidelberg in September 2007. Organized by the Heidelberg Institute of Art and Law, eight lectures were given. Achim Krämer (attorney-at-law at the Bundesgerichtshof [BGH]) talked about “Freedom of Art v. Right of Personality, demonstrated by the ESRA case” of the German Federal Court for Civil and Criminal Matters (Bundesgerichtshof), and by Peter Raue (attorney-at-law in Berlin) lectured about “One Pill Only: The Story of a Film on Contergan” (the German thalidomide drug). Peter Michael Lynen (Art Academy Düsseldorf) concentrated on “Freedom of Art and Criticism of Religion” telling the story of his students’ works. Gerte Reichelt (University of Vienna) gave her paper on the Dresden “Waldschlösschenbrücke” and the UNESCO-Convention of 1972 on World Heritage. Joachim von Ungern-Sternberg (retired justice of the BGH) spoke about an urgent problem (because of the Main Station in Berlin) and discussed the “Moral Rights of an Architect and the Patrimony Rights of the Client for whom a Building is Built.” Erik Jayme (University of Heidelberg) asked whether the owners of Antonio Vivaldi’s newly discovered opera *Motezuma* have a sort of copyright and can prohibit its performances. On January 23, 2009, the BGH decided the case in favor of the defendant. The last two papers deal with the *droit de suite* (Astrid Müller-Katzenburg, attorney-at-law in Berlin) and with copyright problems in Germany and the European Union (Thomas Dreier, University Karlsruhe). The *droit de suite* case of the Collection Ahlers has since been decided in favor of the collecting society: BGH of July 17, 2008, BGHZ 177, 319.

Welti, Francesco. *Der Baron, die Kunst and Nazigold [The Baron, Art and Gold of the Nazis]*. Frauenfeld: Huber 2008. 250 pp., 20 black and white illustrations. ISBN 978-3-7193-1475-0. €19.90. This book tells the story of Baron Eduard von der Heydt (1882–1964). Born as the son of a rich banker in Elberfeld, close to Wuppertal, Eduard von der Heydt was also an active banker in England, the Netherlands, and Germany. He joined the NSDAP, the Nazi party. He bought a villa on the Monte Verità near Lugano and, during World War II, he lived in Switzerland. There he was accused of illegally transferring money to Nazi spies and thereby violating Swiss neutrality. He also collected art objects, especially from Asia, which he donated in 1952 to the city of Zürich for the Museum Rietberg of Non-European Art in the Villa Wesendonck, Zürich. Also he donated art objects to the Von der Heydt-Museum in Wuppertal. In the United States Eduard von der Heydt did not succeed in recovering his property, which was seized in 1951 under the Trading with the Enemy Act of 1917: *Eduard von der Heydt v. Robert F. Kennedy*, 299 F.2d 459 (D.C.Cir. 1962).

Wirsching, Armin. *Obelisk transportieren und aufrichten in Ägypten und in Rom [To Transport and Erect Obelisks in Egypt and in Rome]*. Norderstedt: Books on Demand 2007. 132 pp., many black and white illustrations. ISBN 978-3-8334-8513-8. €10.75. A specialist in ancient technical problems, Wir-

sching tells us how the ancient obelisks have been transported to Egyptian temples, and later to Rome, and how they were erected in places where we can still admire them.

Ziegler, Susanne. *Russische Kapitalverkehrs- und Kulturgüterschutzbestimmungen im deutschen Internationalen Privatrecht [Russian Provisions on Capital Market and on the Protection of Cultural Property in German Private International Law]*. Baden-Baden: Nomos 2006. ISBN 3-8329-2319-5. €64.00. This is a thesis submitted and accepted by the University of Konstanz. The combination of capital market law and art trade is unusual and can be justified because of international provisions regulating monetary matters (Bretton Woods and International Monetary Fund) and the lack of similar provisions governing international art trade. The author correctly points out that Russia and Germany share the same attitude with respect to national treasures. Therefore, Russian provisions on the protection of Russian cultural property (not with respect to art objects *looted* by the Soviet Army in and after World War II) should be recognized and enforced in German courts.

Zöllner, Frank, Christof Thoenes, and Thomas Pöpper. *Michelangelo: Complete Works*. Cologne: Taschen 2008. 768 pp., with many illustrations. ISBN 13-978-3822830550. €150.00. This is a critical analysis of Michelangelo's works and dismisses many of his drawings as made by his pupils, successors, or other artists.